

# Radio Guide

LARGEST WEEKLY RADIO AUDIENCE IN AMERICA

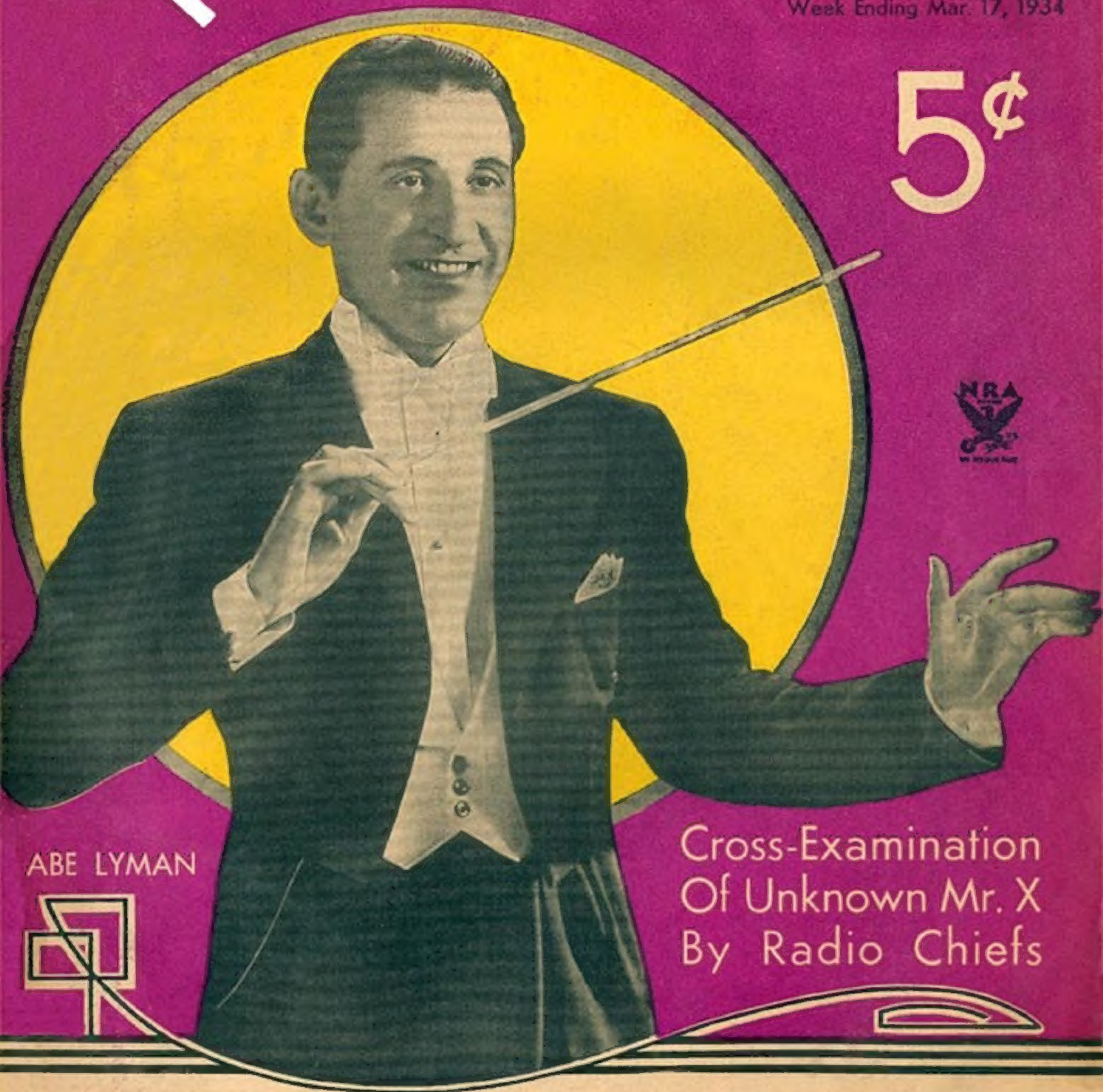
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With All-Star Edition

Week Ending Mar. 17, 1934

5¢



ABE LYMAN



Cross-Examination  
Of Unknown Mr. X  
By Radio Chiefs

ABE LYMAN'S CONFESSIONS of a BANDMASTER



# MIKE'S BUSIEST GIRL HOW CAN SHE DO IT?

IF YOU'RE searching for a definition of the word "busy", don't consult a dictionary. Look up Arlene Jackson, NBC's "personality girl" and blues singer. You can learn about it from her, for she's the busiest girl in radio.

What Arlene doesn't know about giving every twenty-four hours a fatigue-producing work-out, isn't to be learned. Likewise, what she can pack into one day would have to be spread over several for most people. Arlene is experienced. She has three commercial and two sustaining programs weekly. Their preparatory details and rehearsals make her radio's hustlingest feminine star.

She is a winsome sprite, blond-tressed, twenty-three years old, with so much charm that it was natural for her to become known as the "personality girl". She stands on the threshold of many doors, all variously designated as "Life". But among them is another door. Through it only must she pass. It is marked "Radio." For the present, at least, she has no time to try the other doors.

Despite her youth, she knows from experience all about such profound things as laws of compensation. For every hour of success she has had—and she has enjoyed years of them—there have been several hours of preparation. She has known much that is called glamorous. But she has missed some of the things that other girls of her age enjoy.

She is explaining, rather than complaining, however. Her heart is in her work, and consequently in her voice.

You hear her on the Purol show each Saturday night at 9 p. m., EST; on the Perfect Circle show Sunday afternoons at 2:30 p. m., EST; at 12 o'clock noon, EST, each Monday, teamed with Vee Lawnhurst and Muriel Pollock, pianists; at 7:30 p. m., EST, Tuesday evenings, singing with Green Brothers' orchestra, and at 7:45 p. m., EST, on the same evenings with Gus Van and Company.

Such activities make Arlene about as accessible to her friends as the Sleeping Beauty was to the Prince Charming. Well-nigh impenetrable forests and rusty locks tested his courage and strength. Similarly, young men trying to make engagements with Arlene usually find her so hopelessly bogged down under work that it is impossible for them to do so.

She's young, pretty and intensely

popular, yet she rarely has a "date". That's the unvarnished truth. This is not due to backwardness on the part of the eligible young men she meets.

Arlene is philosophical. She twists one of the familiar laws of life until it compensates in her favor. She works hard, but counts it her good luck that she is used to it. Since her first public appearance, at the age of three, she has been entertaining pretty steadily. At sixteen, she was a concert piano soloist with the Toronto Symphony Orchestra. Before and since she left her native Toronto, her life has been a whirl of theatrical, vaudeville,

## SEE NEXT WEEK'S RADIO GUIDE

For Columbia Broadcasting  
Chief's Own Story—

## Paley Asks Mr. X Ten Questions

concert, motion picture, and radio engagements. She's had little leisure.

When she was three, she earned her first money as a child actress in a Christmas pantomime given by a department store in Toronto. At twenty-three, after being in New York less than a year, she finds herself in the midst of the schedule that entails all her days and nights.

Realizing that these demands upon her time become barricades, Arlene promises some day to remove at least a few of them. To the girls who envy her, she advocates applying a little compensation.

When you are out with your boy friend, instead of singing on the radio, Arlene advises you to remember that that is something she can't be doing.



Arlene Jackson, who would rather play than do anything else—but she won't let play interfere with her "busiest girl's" schedule

# DODGING STRANGE GIFTS AND MAD MUSIC

ONE of the greatest time-consumers for radio stars today is the necessity to reject "freak" ideas submitted by ambitious people. The time involved in declining these, along with the adroitness needed to decline without giving offense, is of such proportions as to approximate a profession in itself.

Every radio artist has this problem to meet. He must know how to reject tactfully, weird suggestions offered to him by aspiring creators. The average listener would be appalled to know how much a part of the entertainer's job this has come to be.

Frank Black, the NBC musical director, for instance, seems to be specially singled out by a large portion of the professional "suggesters" as a likely target. Here are just a few of the bright ideas submitted to Black within recent weeks:

The owner of an Eskimo dog team wanted to put his sled on wheels, bring the whole outfit to the studio, and recreate a dog race for the radio. He had a friend who, he claimed, could play tunes by striking himself briskly on the head with household and kitchen implements.

An iceman with no musical training, but one who modestly averred that his lady customers had found his voice highly pleasing, wanted to outdo Columbo, Crosby and Vallee. An inventor assured Black he had worked for years perfecting a device which, when attached to a pipe organ, would simulate a ukelele—and would Mr. Black please put it on the air?

Annette Hanshaw has received a number of offers from ambitious young men with ideas for duets. Invariably Annette is asked to pay the transportation of those who offer, to New York.

Although no one but himself ever has written a line of his material, Tony Wons is deluged with bud-

ding authors who claim that they could do a better job than the "script writer he now has".

An arranger who assures Don Bestor he is "another Whiteman" wants Don to add fifteen men to his band, use these new arrangements, and thus skyrocket himself to new fame and fortune.

Trumpet and trombone players besiege Jack Denny, who uses no brass instruments in his Pierre orchestra. They seem to think the reason is that Jack can't find good players.

There is in California, according to his own admission, "the hottest fiddle player in forty-eight states." He wrote to Edith Murray the other day, offering to move to New York to play her accompaniments. All she had to do was to send him trainfare.

Within the past two months, more than four hundred eager mothers have volunteered to permit their young hopefuls to appear in the cast of "The Wizard of Oz", at salaries ranging from \$1,000 a broadcast down to nothing whatever.

And a German singing society offered to pay the line charges if Big Freddy Miller would broadcast from their hall, and use their vocal choruses.

Lee Wiley has an admirer who offered her an expensive bottle of perfume for each song she sang without that melancholy note. Unfortunately for the donor, that melancholy note is what keeps up the Wiley vogue.

Three fiddlers and a guitar player from the mountains of Tennessee kindly offered to bolster up the program of violinist Albert Spalding.

Since word leaked out that baritone Alexander Gray owns a gold mine, his mail has been full of prospectuses from stock promoters, telling him how, if he would plug their projects, they could "clean up".

Comic George Beatty's "Broken Arms" hotel skit

has apparently caught the fancy of traveling men. From some of them come amusing hotel experiences.

Most amusing was the request Don Bestor received last week from a young man who said he looked like Bestor, and wanted the orchestra leader's permission to use his name for a night to impress a girl.

It's tough enough, sometimes, to say "no". But to say "no" and make them like it—who said a radio star's life was soft?

## TRAIL PUZZLE Now in Verse

MR. HOWARD S. PALMER, of Stoneham, Massachusetts, is an ardent reader of RADIO GUIDE. He is an enthusiastic solver of puzzles as well. He has undertaken to send a solution to the \$10,000.00 Trail Puzzle, printed in full on the last page of this issue. Mr. Palmer of course hopes that he will win a prize. He intends, if he should be one of the winners, to collect a maximum sum; in fact, he wrote in as follows:

This "station contest" you announced  
In RADIO GUIDE this week  
Has started me courageously  
The highest prize to seek.  
If you will kindly send to me  
The station information  
I'll do my best to grab the prize  
From others in this nation.  
I'd much prefer five thousand cash  
When my name does appear  
So I'm subscribing for the GUIDE  
Throughout this coming year.

See Last Page for Full Details



# CONFESSIONS OF A BANDMASTER

America has outdistanced the entire world in the mass production of current music. The art has assumed proportions transcending all calculations and touching at some point nearly every home in the nation.

Thus, a new world of entertainment—a different realm of habit and thought—has been evolved. In that new world loom leaders whose personalities have been impressed on radio listeners throughout civilization.

Among those leaders—captains of a magic industry—none stand forth more glamorous, more challenging, more interesting than the orchestra directors whose batons every day sway the dances or stir the senses of tens of millions of people. Who are these leaders? What sort of men are they? What are their backgrounds? What are their thoughts, their hopes, their ambitions, their pastimes?

Floods of inquiries about the intimate details of the lives of bandmasters have prompted RADIO GUIDE to obtain the answers to these questions. A thorough canvass revealed one orchestra leader as having the qualities, the experiences and the history mirroring the personalities of a larger number of his colleagues than could be attributed to any other orchestra leader. That man is Abe Lyman.

At the earnest solicitation of RADIO GUIDE, Mr. Lyman has written the story of his experiences. Never before has the heart of a popular idol been laid bare with such candor, with such intimacy of personal revelation. His fidelity to the naked truth leads closer to "confessions" than to any other term.

In the story of his life is told the loves, the hates, the fears, the struggles, the heart-breaks of many band-leaders. And yet the story, told by him, is breath and flesh of Abe Lyman—musician, maestro, man.

By ABE LYMAN

I'M on the air! The Columbia Network broadcasting. Thousands of people all over the United States are listening.

"Harry Vonzell speaking. Presenting Abe Lyman and his Californians, playing for you direct from the Terrace Room of the Hotel New Yorker in New York City."

There is a great crowd in the Terrace Room. The floor is jammed during every number. The radio shows attract listeners who say we're good in thousands of letters. Strangers stop me and tell me what a great band I've assembled. They tell me they like my music. Admiring women crowd around the platform. And I get paid for all this!

It's a flash show. The brasses glitter above the boys' gleaming white shirt fronts as I wave the baton. I can imagine some of the customers whispering: "I understand he collects four thousand dollars a week for that."

Waving a baton is easy. Meeting people is easy. And my broad smile isn't a property smile; I really feel that way. I like meeting people and playing for them. And I want people to like me and my boys. I want them to like our music. There are times, though, when it's pretty much of a struggle to generate good humor. Let me take you back of the smile.

Within the past few days one of the Broadway gossipers told me that two of my boys are playing around with the same girl, a singer in a local cafe. It won't be long now until one or the other discovers he is being misled. Then there will be trouble.

When two musicians start quarreling over a woman, the rest of the band will take sides. And there cannot be dissension in a smoothly-operating band. I'm worrying now how I am going to prevent the explosion—or soften it—to keep my band intact and harmonious. I need both of those boys. They're important members of my organization.

Off to one side of the orchestra, sitting at a little table in a corner, are four song pluggers. Two of them must be told that the new numbers they want me to help them put over are worthless and that I can't touch them. Two others have new tunes which look like hits. I stand a chance that the two whom I refuse will cease to be friendly and will remain away when their houses publish new hits which I am sure to need.

I have to worry about my popularity, even when I am riding the crest of the wave. Suppose the radio fan letters drop off a few dozens. Suppose the cafe crowd is twenty less than it should have been on a good night. Suppose the sponsor of one of my radio shows reports that sales on his product have dropped off a few percent in a month. These things do happen,

and when they come they're strictly the band leader's headache.

My press agent tells the newspaper columnists what a happy carefree guy I am, and what a wag. I am credited with many bright sayings. They come from Abe Lyman headquarters. But actually I'm too busy thinking about business to spend my time on clever repartee. The press agent is paid for keeping my name before the public in the manner acceptable to the newspaper men. Me, I'm a salesman—just as much as the chap who struggles over his daily report at night after a long, tough day ringing doorbells.

I don't have to make out daily reports. But my bosses know whether I've been hitting the ball, just the same. There are other ways of determining whether I've been working than by the simple procedure

Gilda Gray, celebrated "Shimmy" and "Hula" dancer, who was Abe Lyman's "girl" in the early days of his musical career, when he was a drummer in Chicago



Abe Lyman's courage in baring the intimate facts in his personal life and in his professional career is to be commended. In this, one of his latest photographs, is shown a striking example of what he calls his "permanent smile"

of looking into the sample case to see if there are less brushes inside in the evening than there were in the morning. And the methods of manufacturers and hotel corporations are just as efficient as those of the sales manager of a brush company.

Now perhaps you have a clearer idea of what's behind my smile.

No doubt many people believe that a great metropolitan hotel goes out shopping for music when it is ready to launch a new entertainment enterprise. Nothing of the sort. The managers go shopping for a bandleader. If he is in the upper bracket of the maestros, he will naturally produce music that is popular with the sort of people the hotel wants to attract. He must have a following.

After a bandmaster signs a contract to play in a night spot, it is up to him to sell that hotel or cafe to the public. If the contract is with the sponsor of a radio program, it is up to the leader to increase the sales of the sponsor's product. What does it? The music? Not on your life. It's the leader's personality.

Let me ask another question. What is personality? Ask me privately and I'll tell you it's about seventy-five percent sex-appeal and twenty-five percent good fellowship. If beautiful girls gather around when you're directing a number; if they ask me for autographed photos; if they send adoring letters; if they propose marriage; if the men hail me for a nod of recognition; if my telephone is busy during day and night; if song pluggers feel I'm worth a refusal now and then; if the customers plague me with requests for their favorite numbers which "you can play better than anyone else"—I can be reasonably sure that I'm getting somewhere in the exacting business of conducting a dance band. The trick is to stay there.

The dance leaders who get along—who are featured on the better commercial radio programs and in the big metropolitan hotels and cafes—they are the ones who get out in front of the band and smile at the crowd, "yes" the customers, play request numbers, greet unknown men and smile at the women, and otherwise keep the crowd happy.

Rudy Vallee's curly hair (Continued on Page 26)



# WHEN "IT" IS THE SAME BY EAR AND EYE

TOMMY McLAUGHLIN has been caught in a women's net. He had no chance. He was up against an all-feminine jury.

There are those who would say that in this, he was the victim of a fate common to men. But in other respects, Tommy's experience differs vastly. In the first place, a hairnet did the enmeshing. Secondly, tangled up with it was a beautiful radio contract. And finally, he remains a bachelor still.

It all came about because a jury of women employees of his hairnet sponsor found him guilty of having an abundance of "it" in his baritone voice. Keeping him off the air they deemed a shame. On the recommendation of a feminine jury, the company signed him for his commercial.

As "The Romantic Bachelor," he sings Saturday nights at 6:15 p. m., EST, over the Columbia network.

When the hairnet company decided to go on the air, its executives knew their job was to provide something that would catch the ear of a feminine audience. The intention, of course, was to create a bigger market for their hairnets. They also knew that some young man with plenty of personality could best do this for them. They proceeded, then, to audition numerous golden-voiced aspirants.

Try as they would, they couldn't come to a decision about any one of them. They knew the singer they would select must have plenty of romantic appeal. A series of auditions had been completed, but there still remained four singers from whom to choose. The handsome young McLaughlin was among them. The hairnet people insisted that their radio entertainer have a heart-stirring personality. But knowing that didn't help them to make their selection.

In this predicament, one of the executives had a bright idea. "What do any of us know about a baritone's romantic appeal?" he asked the masculine director's board. "What we need is a jury of women to decide which of these four has 'it'."

The idea clicked with his associates. Thereupon they selected from women employees of the company a group who could hear each singer once more. To the headquarters of the Columbia Broadcasting System in New York, they went.

Wisely, the officials of the company arranged the auditions so that the girl jurors couldn't see the singer to whom they were listening. But even without his personable appearance, Tommy drew a unanimous vote.

Then and there the company officials were sold, and Tommy landed the contract. He rewarded the fair jurors afterward with an impromptu concert just for them. They returned to their desks at the hairnet company much more pleased with their jury fee than jurors customarily are.

Only twenty-four years old, this young fellow came to radio for the first time two years ago as a protegee of Morton Downey. His first success came shortly, when he starred in the "Threads of Happiness" series over CBS. One of his proudest possessions is a telegram from Franklin D. Roosevelt, thanking him for his aid in popularizing the Roosevelt campaign song, "Row, Row, Row, with Roosevelt."

He was born in California, but went to the other extreme to obtain his four years of musical education at a New England conservatory. Following a year with the Jessie Bonstelle company in Detroit, and a few vaudeville engagements, he obtained an audition through Downey's influence, and landed his first radio contract.

## CLAUDETTE'S LUCK

CLAUDETTE COLBERT, the movie star, wanted only water when she exclaimed, "Give me a drink somebody—that must have sounded punk!" She said it just as she stepped away from the microphone after her radio debut on that "45 Minutes in Hollywood" show not long ago. But she came near to founding another classic legend of the studios similar to that of an uncle of the air waves who finished his fairy tale to the kiddies one night with "There, that ought to hold the little beggars"—thinking he was off the air when he wasn't.

Miss Colbert was saved from an embarrassing situation by a circumstance out of her control. Her first performance before a radio microphone as guest of the new Hollywood headliner series, in that show's opening broadcast, was sent by land wire from the Pacific Coast to the Columbia studios in New York, and then broadcast over the WABC network. When engineers disconnect a land wire they do it the instant a speaker lets his or her voice drop on the last word of the script. But if it had been broadcast directly, the nation's radio audience would have been in on one of those rare "microphone errors" which cause no end of concern about the studios.

Miss Colbert probably will not soon forget her radio debut—and another good radio story is lost.



Tommy McLaughlin and the composite consumer jury that passed on his merits as a singer and as a charmer and convicted him of having "it" from both a vocal and a personal standpoint

## BATTLE OVER RADIO NEWS

RADIO has not wholly abandoned its claim to a place in the news service sun.

More than thirty independent stations have broken away from the compromise arranged by the two major networks, by the terms of which their radio news distribution is under the supervision of newspaper publishers. A battle is on between these independents on the one hand and the newspaper press on the other.

The compromise from which these protesting stations dissent, was embraced in a formal agreement recently concluded between the National Broadcasting Company, the Columbia Broadcasting System and the National Association of Broadcasters with the American Newspaper Publishers' Association and allied groups. This arrangement, declared in effect March 1, is in reality a "peace treaty" to prevent the networks and stations from utilizing their own means of disseminating news before the newspapers, handicapped by slower processes of printing and distribution, could reach the hands of readers.

In return, the newspaper interests agreed to provide a radio news bulletin twice a day, edited by a bureau selected by the newspaper publishers, the networks and stations subscribing to this Press-Radio Bureau service. News bulletins are provided by the major established news gathering agencies. However, the bulletins cannot be broadcast prior to 9 a. m. for the morning bulletin, or before 9 p. m. for the evening bulletin.

At the same time, or rather two hours or more before broadcasters may release these bulletins over their microphones, the newspapers are on the streets containing the same stories well amplified, of course, with details and, in many cases, pictures.

The radio bulletins are barely five minutes in total length, and each separate news story is limited to thirty words by this extraordinary pact.

But all broadcasting stations did not share the belief that the agreement met their desire to broadcast

news. John Shepard III, merchant-broadcast prince of Boston, Mass., and owner of the powerful Yankee Network of stations in New England, has precipitated a 1934 version of the Boston Tea Party with his defiance of the terms of the pact. Three days previous to the beginning of the Press-Radio Bureau, the Yankee Network News Service, with Dick Grant as editor, started operations.

This organization is gathering news for dissemination by the Yankee Network exclusively and it is fighting all newspapers seeking to prevent it from gathering such news. Already an important political battle has loomed as a result, and more than one Massachusetts and Boston official has been taken to task in strident Yankee Network broadcasts for his alleged sympathies with the newspapers.

Nor are other sectors of the country sitting peacefully by.

In San Francisco, KJBS, an independent station, is the leader opposing the Press-Radio agreement. It is reported that KJBS is obtaining news through stations KFI and KECA, in Los Angeles, stormy petrels of Southern California who do not intend to "take it on the chin." There likewise KNX, with Guy Earl, owner, in a fighting mood, is opposing the pact by gathering its own news.

One western station has even negotiated the American rights to world news as (Continued on Page 13)

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HUNDRED THOUSANDTH BALLOT CAST IN "STAR OF STARS" ELECTION — SEE PAGE ELEVEN



# AYLESWORTH HAILS MR. X. CATECHISM FOR LISTENERS

MR. X, THE long-sought Average Listener of Radio, has faced a crucial test. He has been put on the witness stand by the two outstanding Chiefs of Radio Operation.

The personality that is admittedly the key to all broadcasting problems—the Master of Radio—has been catechized by Mr. M. H. Aylesworth, President of the National Broadcasting Company, and by Mr. William S. Paley, President of the Columbia Broadcasting System.

Mr. X beyond a peradventure is the most powerful figure in radio. All of the millions of dollars of investment in broadcasting equipment, all of the work produced by millions of workers in myriad fields allied with wireless transmission, is for his enjoyment, for his benefit.

Elaborate surveys are made each year, at a cost exceeding \$500,000 annually, in attempts to determine the listening tastes of Mr. X and his family. Inquiries by mail and by telephone call, through premium offers made during broadcasts, by check on sales of advertised goods, all point to the accomplishment of this one object—to determine who is the Average Radio Listener. What are his likes and his dislikes? How great is his earning power? To what extent does he spend his money for products advertised over the air?

Radio GUIDE has undertaken to find this composite Average Listener in the person of one living being. "Mr. X" might be a man. The Unknown might well be a woman. Whether man or woman, when that much-sought person is found, broadcasting executives and directors of radio entertainment, sponsors and artists—all will hang upon his every word. His opinions will forecast the future of broadcasting.

Mr. Aylesworth was asked if he would welcome Mr. X and Mr. X's typical radio family to New York. "Welcome him!" he exclaimed. "I'd give him the keys to Radio City!"

"Well, now . . . in that case . . . If you could meet him face to face, what would be the first ten questions you would ask Mr. X?"

"Ten questions wouldn't begin to cover the information I'd wish to obtain from the gentleman if—and when—I have the honor to meet him."

Put yourself, for a moment, in Mr. Aylesworth's place. Questions that would elicit answers from a composite of radio listeners, assume magnitude undreamed at first blush, for such answers would affect the selection of broadcast programs mightily.

Mr. Aylesworth showed no disposition to delay the gathering of whatever information Mr. X had at his disposal. Somewhere among the hundreds of thousands of readers of Radio GUIDE, enjoying a present comparative seclusion, this Mr. X exists. Mr. Aylesworth recognizes his existence—even though he lives momentarily in anonymous isolation. Addressing him, Mr. Aylesworth forthwith proceeded to formulate his queries:

"I would ask him first: Where do you live? And to what broadcasting stations do you listen?"

"My second question would be addressed not to Mr. X alone, but to his wife, and to their small son and their growing daughter: What programs do you like best? I would require a separate answer from each member of the family, for radio's problem is to suit all types of listeners, not one alone."

"My third question would concern programs not on the air. In fact, I should ask several questions under this head. For example: What kind of program not now on the air would you like to see presented? And what kind of program now on the air would you like to have in greater quantity? I think I would then address Mrs. X with some such question as this: Apart from evening programs to which the whole family listens, what service could radio give you by way of a house-wifely program not now on the air? Carrying my inquiry still further along this line, I should ask Mr. X if he has a radio in his office. I should like to know from him what kind of business service could radio give him in his office, or at home before he leaves for his office. I should expect him to name a type of program not now on the air, one that would of course help him in his daily conduct of his business."

"My next question," Mr. Aylesworth went on, "would be directed toward what Mr. X would be privileged to consider his prejudices: What type of show now on the air is objectionable to you, from the standpoint of entertainment or of information?"

"And, then, I should wish some information about Mr. X's radio habits. I'd ask: How long have you been listening to radio? How old is your receiving set? Do you know that you can get better results from a modern radio than from an old one? Have you had someone inspect your tubes recently to find out if you're getting the best service from your set in quality and reception? Do you know that any good dealer can furnish a man to make it possible for you to receive

clearly, any important station in your community?"

"Next I should ask Mr. X a question to which I'm exceedingly keen to get his answer: Have you noticed a trend on the part of sponsors—who are the advertisers—of radio programs to give you better talent and better programs during the last year?"

"Sustaining programs are important. I should like to know what Mr. X would say to this:

"Do you believe that the National Broadcasting Company is rounding out good sustaining programs—those are the non-commercial programs—a varied and complete program service, in keeping with the sponsored programs?"

"Then the advertising. There is much that I should wish to know here."

For example: Do you know that just as advertising pays for a newspaper, but at the same time does not dictate the editorial and news policies of the paper, so do sponsors and advertisers pay the entire cost of the system and its various stations, although many programs are offered you without sponsor control? Do you also know that the purchase of products by the radio family, the products advertised over the air, pays for the upkeep of the radio company and its separate stations? And do you know that the sponsors spend one million dollars a week for studios, telephone lines, talent, et cetera, to give you service?"

"Do you like opera, symphony orchestras, semi-classical and classical music, and do you want more of such programs? Or do you prefer the music of dance orchestras—and are there too many or too few of these programs?"

"Some consideration must be given to educational programs. I would want Mr. X to tell me something about this:

"What do you think is the function of radio in education—both for adult and for (Continued on Page 15)



M. H. Aylesworth, President of the National Broadcasting Company, who says he would welcome heartily the opportunity to meet Mr. X, the Average Radio Listener, and added "I would give him the keys to Radio City." The radio chief tells what he would ask Mr. X.

## An Hour Ahead



This department will attempt to furnish the listener with the very latest news of coming events on the air, covering the activities of both the sustaining networks and the sponsor-advertisers. The purpose of "An Hour Ahead" is to render the most advanced service possible, so that outstanding broadcasts of the future may be noted and awaited, for fullest listener enjoyment.

By Dick Bard

**BANDS:** The strictly feminine band at the Capitol Theater, New York, was organized by Phil Spitalny, who hopes to further groom the organization for radio work . . . Dave Rubinoff's crew will not go to the West Coast immediately, as planned, because Eddie Cantor has agreed to remain in New York until April 22, when the fiddler's hotel contract expires. He was scheduled to go to Hollywood for his last few shows . . . Duke Ellington's band, which has just completed one picture in Hollywood, will remain to make another . . . The Fred Waring program (CBS Net) will carry on without guest stars in the future.

**COMEDY:** Jack Pearl, the Baron Munchausen,

will get nineteen additional stations in a coast-to-coast network (NBC Red Net) . . . Nestle has renewed the contract of the Chocolateers (NBC Blue Net) with Walter O'Keefe, Ethel Shutta and Don Bestor's band, for another thirteen weeks . . . Jack Benny goes on the air for General Tires (NBC Red Net) with Frank Black's orchestra and Frank Parker, Tuesday nights 10 p. m., EST, soon.

**DRAMA:** Blue Jay is soon to present Wade Booth and Dorothy Day, both formerly of the stage, in a program combining musical and dramatic offerings (NBC Blue Net) . . . Beechnut Packers, according to last reports, will not renew the Red Davis program (NBC Blue Net) when the contract expires March 23. A musical show is being considered to take its place . . . "Dangerous Paradise," the serial sponsored by Woodbury's face powder (NBC Blue Net) and starring Elsie Hitz and Jack Dawson, ends the second week in April. The show will return to the air in the Fall . . . Radio's first stock company will make its appearance (NBC Net) March 26 under the sponsorship of Palmolive. The company will do a new play each week. Among the early selections are "Eileen," "Birth of a Nation," "Four Horsemen of the Apocalypse," and "Robin Hood."

**VOCAL:** John Charles Thomas on March 21 replaces John McCormack, Irish tenor, Africa bound. Thomas will sing on the show for four weeks (NBC Blue Net) after which it will close for the season . . . Chauncey Parsons, former Magic Tenor and now singing in the Pittsburgh Varieties show, will go to Chicago soon . . . Kate Smith will return to the air (CBS Net) with two shows a week, sponsored by an insurance firm.

**MISCELLANY:** The Newsreel of the Air, produced by Jesse Butler, former CBS executive, will be inaugurated over eight Eastern stations soon, under the sponsorship of Absorbine, Jr. The programs are actual sound effects from current news events by the Pathe News camera, and recorded for radio . . . Mary Pickford is being offered to radio at \$7,500 a broadcast, in a program Saturday afternoons (NBC Red Net).



# STIR IN COAST RADIO

## ALONG THE AIRIALTO

By Martin Lewis

AS CHRONICLED in these columns from time to time, Bing Crosby has been expected to pack up his jaunty wardrobe and transfer himself from Hollywood to New York for his broadcasts several times since his current series started. But each time something interfered—either the necessity for a rest or another film engagement, and each projected cross-country trip was nipped in the bud.

But it was finally settled that he should return to Manhattan early in March. Now, however, it is the same old story. My westward ear-to-the-ground brings me the news that Hollywood just can't let its Bing go, so again he will remain on the coast.

## Shaking the Bandstands

Carol Lofner's orchestra, as you know, is now making his music since Gus Arnheim, who was last featured with him, is heading for San Francisco to take Ted Fiorito's spot at the St. Francis Hotel.

At the same time, Fiorito moves to Los Angeles to take Guy Lombardo's place at the Cocoanut Grove, and Guy and his boys start eastward again on March 19. And Ben Bernie will be on deck in Hollywood by March 15.

All of this means several things, to-wit:

That Fiorito's *Old Gold* programs will originate in Los Angeles; that Bing Crosby has a new band on his *Woodbury* programs; and that *Burns and Allen*, who remain in the film capitol, will again be connected by special lines with the Lombardos as they trek leisurely across the continent.

Sally Singer, an Atwater Kent auditions winner, has been making good in a big way on the air.

EMERY DEUTSCH, the gypsy violinist and orchestra leader who has recently returned to CBS after a tour of movie houses during which he has been *Rubino*ffing it, is slated for a buildup by his chain and has started a Monday night (9:15 p.

Ben Bernie's costume is as far removed as he could get, from what he wore playing golf in Florida recently.

m. EST) program with forty musicians supporting his gypsy fiddlings! . . . Emile Boreo, "The Chevalier of Russia," clicked with the sponsors when he made his radio debut on the CBS *Big Show* Monday (Feb. 26), and they've booked him for a return appearance on March 12. Another click was Mady Christians, who recently came to America from Germany, and was introduced on the air on *The Big Show*. She will make her third guest appearance on this program with Boreo on the twelfth, portraying Josephine in a comedy sketch, with Boreo as Napoleon, in which history will reverse itself. Boreo will never appear without his good-luck charm, a locket bearing his mother's picture.

When he guested on *The Big Show*, he had to get special permission to hang the locket on his CBS mike, because the program producers are a bit finicky about hanging things on microphones.

TONY WONS, of all the male radio stars, is the photographers' delight. It seems that Tony lives out in Jackson Heights, Long Island, where many of his fellow broadcasters live, and more than once a camera laddie

has been lost or strayed trying to find a star he has gone out there to photograph a t home. But Tony, the accommodating fellow, always hops into his car, drives in to town to pick (Turn to Page 17)



Tony Wons, the scrapbook man, has one characteristic that is not in keeping with some other stars: He is camera hungry. Not only is he willing to pose, but he drives miles to get photographers and bring them home to pose him





# NEW YANKEE MUSIC

## REVIEWING RADIO

By Martin J. Porter

THE slow vanishment of the highly cultural programs, mainly the Met operas, which soon end their season, and the Stokowski fifteen-minute concerts, which give way to light operatic effusions by *Nino Martini*, *Lucrezia Bori*, and *Grace Moore*, with a forty-piece *Kostelanetz* directed orchestra, need not worry the fastidious listener.

The events that will be substituted for these programs, together with additional broadcasts in prospect, will surely maintain the cultural standards thus far attained, and will, I am happy to predict, depend less upon the old world and the old masters for material.

*Lucky Strike* will foster an operetta series when its operas are gone. And *Palmolive* returns with operettas, too, very shortly in a weekly full-hour seance over NBC-WJZ on Tuesdays, the time being from 10 to 11 p. m. EST.

The trend toward Americanisms in musical fare is palpable. It also goes toward glorifying modern composers of native origin. We note with pleasure the success, for instance, of the *Gershwin* offerings, in which George is featured so interestingly at his own game, in order to advertise Feenamint. We see *Johnny Green* wearing the halo in the Oldsmobile show on Columbia, and tapping merrily as he plays his own tunes.

## Break for Kern et al

AND I AM informed by excellent authorities that it won't be long before such gents as *Jerome Kern* (who surely warrants it), *Rudolph Friml*, *De Sylva* and *Henderson*, and other modern or semi-classical tunesmiths are adopted by the radio sponsors and told to go ahead with their old melodies, and forthwith they will begin the creation of new ones, especially designed for microphonic consumption.

With this in prospect, there's no sense in the wastage of useless tears over the pioneers in culture which shortly leave us. To be honest, I

Betty Barthell lost ten pounds in record time after leaving the South for New York recently. She can't determine whether the cause was climate or worry.

think we have had a fill of Wagner and Beethoven, no matter how we may respect them. American music, one hears, has a sufficiency of character to warrant its apotheosis on the radio.

If *Gershwin* and *Green* and *Brown* and *Henderson* and *Friml* and *Kern* can't provide a native and satisfactory diet, then maybe we ought to go back to the tom-toms.

America, you may rest assured, loves music (*I won't say what kind*) more than any other nation. If you have any lingering doubts about this, I'll show you my fan mail. About 98.75 per cent of those who write to me (and other radio scribblers) believe themselves to be prospective and potential songwriters. I don't know whether it is inspiration, native melody, love of sentimental verse or just plain greed for big money that moves the would-be lyricists to go musical.

## Amateur Songwriters

BUT THEY CERTAINLY are busy at lyrics. Their biggest problem seems to be to get suitable tunes for their verses, because few of those who aspire to musical composition

(Continued on Page 23)

Bobby Arnst, right, has been entertaining in night clubs between broadcasts. And does she like it!

Lew White made friends with Maggie on a trip to Hershey, Pennsylvania, recently. When these pals get together again, Lew promises to teach Maggie the fundamentals of his technique at the console. Monkey Business!





# DON BESTOR'S BEST BET: PICKING SINGERS BY POLL

LITTLE Chickie Moss gritted her teeth. Once more she was about to crash the portals of the office where Orchestra Leader Don Bestor plans the making of music.

"What!" exclaimed the spectacled bandsman as he glanced up. "You here again?"

The girl smiled her reply. She was bright and cheerful as always.

"Well, you certainly have pluck and perseverance," he conceded. "If your voice matches that, you may be good. I'll tell you what we'll do. Next week I open at Loew's Paradise in the Bronx, and the week after that in the Metropolitan in Brooklyn. You come along, and we'll see how they like you. Then we'll talk radio."

"Talking radio" to Bestor, really means allowing his fans to have the say. It literally is true that they do have a voice in the selection of his singers.

After this orchestra leader becomes sympathetic to the ambitions of a vocalist to join his ranks, he tries them on his public. If they make good with the fans, Bestor shakes out the "Welcome" mat and spreads it down.

Chickie scarcely could control her emotions when he told her she might come along for his openings in the Bronx and Brooklyn. So far as she was concerned, that's all there was to it. She knew she would make good. It was the opportunity only that had been lacking before.

She went home, then, to await what radio row knows as the "Bestor audition." The machinery setting it into its unique motion was started. Bestor's secretary took from filing cabinets of fan mail all the letters the leader had received during the year from the Bronx and Brooklyn. To each letter-writer was sent a short and cordial note, signed personally by the bandsman.

In it the writers were requested to come and listen to Chickie Moss sing. Then they were expected to

give Bestor their opinion of the young vocalist as a radio potentiality. This is his final test, and by its outcome he abides. He has faith in the judgment of his listeners, and proves it.

In the case of Chickie, it was "thumbs up" among the fans. Written reactions to the try-out still are coming in, but already the vote is overwhelmingly in favor of the singer. She is assured a radio spot with Bestor's orchestra as his newest vocalist.

In that same manner were the other vocalists with the Bestor band chosen. Neil Buckley made his debut in a Pittsburgh cafe, and was subjected to the scrutiny of Bestor's radio fans before he landed on the air waves. Florence Case was with the band for two months at Lake George before fan responses made Bestor feel justified in leading her to the microphone. Maury Cross, Billy Yates, and Ducky Yantz, all served apprenticeships in hotel, club, or stage spots before making their ether debuts.

And the uniform success which Bestor has had with his vocalists, has convinced him that his system of selecting them is sure-fire.

Chickie Moss is satisfied with it, at any rate.

She came to New York from Pittsburgh four months ago, and since her arrival has been hammering with indifferent success at the portals of big time radio. She selected Bestor as her most desired employer because she used to go to the night club where he played in her native city.

She listened for hours to his music, which captivated her.

She will assure you that the greatest thrill of her young life came when she walked on the stage of that Bronx theater and sang her first note as a sure-enough Bestor vocalist. So far as this leader is concerned, she is what the fans asked for. His idea is that it all is a reciprocal matter. Those who represent the majority in asking for a voice, shall heart it.



Chickie Moss, recent acquisition to Don Bestor's musical organization was chosen by a method individual with the well-known maestro, a method particularly effective in this case. Chickie clicked

## ESCAPING THE HOT-CHA-CHA

By Enric Madriguera  
Celebrated Band Leader

ALL RIGHT now, boys. Three cheers now for the New Deal in Music, and the Repeal of Raggedy Ragtime. Heavy on the woodwind, and no brass, and put some feeling into it! All ready? Okay, let's go!

Change does not necessarily mean progress. In fact, dance music has been so busy changing during the past ten years or so that it's had very little time for anything else. Yet every time there was a change, there were shouts of "Hurrah, Progress!" and "At last, a true expression of the American tempo and temper." Most of the time the shouters were wrong.

Now, however, it does seem that dance-music, in

its latest change, has caught up with the ever-changing American life. It seems, too, that we have made a real step forward, towards a better and truer American dance music. It's not for me to go into the why and wherefore. What I am interested in particularly, is that the real change is taking place.

Get a list of the hits we were whistling a year or two ago, and analyze them. Compare them with the songs that are the rage right now—songs like "Did You Ever See a Dream Walking," "Temptation," "Old Spinning Wheel," "Smoke Gets in Your Eyes," "One Minute to One," "Wagon Wheels," "This Little Piggie," and so on.

It's quickly apparent that we are at last getting away from "Jazz." We're headed for a more mellow, more appealing type of dance-music.

Remember any of the tunes of the past two years? That sounds like a silly question, when songs are forgotten almost as suddenly as they are discovered. Yet we do remember some: "Hey Nonny Nonny and a Ha-Cha-Cha," "Who's Your Little Who-Zis," "You're the One, You Beautiful Son-of-a-Gun," and a dozen other alleged tunes of the "How'm I Doing Hey-Hey Tweet-Tweet-Tweet-Twa-Twa" school of "melody."

We've been getting away from that sort of thing gradually for some years now, but at last we seem to have definitely arrived. A lot of credit is due to Billy Hill, whose "Last Roundup" started the present procession. A lot of credit is due also to the other song writers who followed.

Practically every one of our current song hits has the charm of a genuine old spiritual, plus a generous dash of tenderness, and a great deal of optimism—a quality which hadn't been found in popular songs for some years.

My idea of the reason for the change? Repeal! Prohibition had brought, along with poison gin and rampant sin, a type of tune that din-din-dinned. Prohibition represents the age of speakeasy morals and shout-out-loud songs, chorus girls who covered nothing, and song lyricists who covered everything.

The new deal in economics has had its effect even in the seemingly unrelated realm of music. From the new hope and faith introduced in the nation, have been evolved new songs. These melodies naturally reflect the new order.

In keeping with the change in the law, song writers repealed what seemed to be a prohibition on beautiful music. Poetic lyrics are being sung today. Soft, sweet music smoothly harmonized, has taken the place of blaring brasses and savagely thumping drums.

But the change has come, and it has come to stay. For this time the change has meant progress. Tin Pan Alley is at last writing music.

## YOUR BIRTH CHART

By following the Astrological findings of Professor Z. Rellek, the eminent Astrologist, as they relate to various star entertainers of the air, you will gain much valuable insight into your own character.

By Professor Z. Rellek

MANY Pisces children will celebrate birthdays during the coming week. Andy Sanella, the orchestra director, for one, was born on March 11; for others, Loretta Poynton, the dramatic actress, was born on March 12; Aileen Clark, the singer, March 13; and on the same day come the birthdays of Helen King, who is "Em" of "Clara, Lu 'n' Em," and Louis Roen, the NBC announcer. On March 14 Gene Arnold was born; he is an interlocutor for a celebrated radio minstrel "hour." March 15, Everett Mitchell, the announcer and baritone soloist, will commemorate a birthday; while Elizabeth Lennox, soprano, has hers March 16.

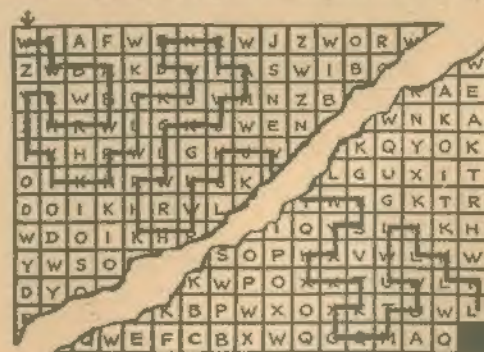
The high place that has been achieved by all of these outstanding entertainers of radio is itself exemplification of true Pisces influence. Pisces is a house of fruitful production.

Pisces, the Fishes, is of water. And Pisces children have the fluidity of water, in temperament and in activity. Witness the artists above.

Pisces children should avoid activities that take them too far afield from smooth-flowing action. Above all things, temper must be curbed!

## KEYS to RADIO PUZZLE

For the guidance of contestants in the Radio Stations Puzzle Trail, appearing on the last page of this issue, the appended diagrams are presented. They are



specimens of a correct start and of a correct finish. These diagrams have absolutely no significance except as guides to the rules.



# WHAT RUDY VALLEE NEVER TOLD

Herewith is the fifth instalment of a series of hitherto unpublished incidents in the life of Rudy Vallee. Extraordinary interest has been attracted to this series, first, because there had long been a general impression that nothing remained to be told about the famous crooner's most intimate affairs and, second, because attention has been sharply focused on the matrimonial tangle that recently dragged him into court.

Vallee's admirers have rallied to his defense around the world. His hopes, his ambitions, his joys and sorrows have been publicized in every language in which books are printed. His experiences, therefore, and especially his present court difficulties, have brought to a climactic point a world-wide eagerness to read every line printed about him. RADIO GUMM felicitates its readers upon the circumstances that have made possible the presentation of this series of never-before revealed facts from the pen of the one person in best position to tell them—a secretary who enjoyed Rudy's fullest confidence for a long period.

## By His Former Secretary

WHO is Rudy Vallee's present flame? I hear that question asked constantly since Fay Webb charged in her divorce action that four mysterious "Miss X's" had replaced her in the crooner's heart.

The answer is simple. He has no flame. Although Rudy now, as always, is romantically interested in every dark-haired, dark-skinned, dark-eyed charmer who crosses his path, for the first time since he left Yale six years ago, he is not in love.

Irene Bordoni, friend and professional associate of Rudy, has been a guest star on his program. This glamorous star of stage and screen, along with Lenore Ulric is an example of the feminine type that Rudy has always found himself unable to resist.

A few weeks ago he thought he was in love. I can state definitely that he had a strong heart-throbbing interest in Miss Alice Faye, the soloist with his orchestra. But that attraction is now a thing of the past.

I have pointed out that Rudy is nothing if not fickle. For a few days this winter, shortly after his despondency in finding that his love for his wife was not returned, Rudy fell madly for Alice. Although Miss Faye is a blonde, a complexion type usually not interesting to the jazz singer, he went for her in a big way. It was not her hair coloring, however, that made

him fall out of love with her. It was something totally different. Psychology accounts for Rudy's innocent passion for Alice ending when it did. Himself a reverent admirer of womanhood, he lost interest in the enchanting blond singer when it became possible that she would be dragged into the divorce case—lost interest for the sole purpose of protecting her good name.

Rudy Vallee did not tire of Alice Faye!

This deep contrary psychological streak in Rudy's

make-up may also account for his usual apparent fickleness where women are concerned. Except in the case of Fay Webb, he always has fallen out of love quite as quickly as he plunged into it.

Deep in his subconscious mind Rudy feels that love is something alien to a hardy, serious-purposed New Englander, which he likes to consider himself.

It would seem that a few hours after he realizes that he's in love, Rudy's other self whispers into his ear that love is not for he-men determined to get on in the world. So he forgets about the girl, but a day later again feels the cosmic urge well up in his veins, and he's madly in love all over—

—with some other woman.

Since the break-up of the Alice Faye romance a few weeks ago, Rudy feels that he's been in love a dozen times with a dozen different girls.

While watching him conduct his orchestra at the Hollywood Restaurant, I've seen him moon, calf-like, over two or three. But he really hasn't been in love with any of them. With the exception of his late mother and Fay Webb he's never really deeply cared for any woman.

At this point the question naturally arises: "If Rudy cared so much for Fay Webb that he was willing to excuse her alleged misconduct even after it had been brought to his ears by tale-bearing servants and friends, then what finally caused him to set the dictaphones on his wife's phone messages?"

This action does seem puzzling when we remember that deep in his heart Rudy excused Fay for anything she did simply because he believed that the routine of his daily life deprived her of his company. This feeling was so strong that as recently as last December he would have been glad for a reconciliation. Remember that it was Fay who left Rudy, and not he her.

So then what was it that made him lose his great and overpowering love for the frail play-girl from the West?

The real answer is buried deep, and can only be given in the light of his family history. The influence of the first New England Vallee, who realized that probity and thriftiness were the two qualities necessary to fight the cruel northern elements, was the real cause of Rudy's present marital difficulties.

In other words, Rudy was willing to excuse almost any kind of misconduct on Fay's part. But when the conviction at last came to him that she never had loved him, the Vermont in him came to the fore. He then decided to trap her at her own game.

As events have proved, (Continued on Page 25)



RUDY VALLEE AND IRENE BORDONI, STRIKING EXEMPLAR OF THE TYPE OF FEMININE BEAUTY TO WHICH HE IS STRONGLY SUSCEPTIBLE

"Rudy, now, as always, is romantically interested in every Dark-haired, dark skinned, dark-eyed charmer who crosses his path."

—Rudy Vallee's Former Secretary

## RADIO AS THE "FENCE" FOR CLASSIC LOOT

SHE'S a plagiarist! She commits wholesale larceny! And she steals from the classics! If the scene were a courtroom and Edith Murray was on the witness stand, these are the charges that would be hurled against her.

The jury conceivably might be prejudiced in her favor. She is a very young and pretty girl. Also, she is the appealing brunette songstress heard over the Columbia network. She sings with Freddie Rich's orchestra at 6:30 p. m., EST, on Friday.

The defendant, however, is not at all cowed by the seriousness of her offense. Standing before any judge, she artlessly might answer with, "Guilty, your Honor? Indeed I am. It's all true. Beautifully true, I'm a plagiarist, and I love it! It's my profession. You'd love being a plagiarist, too. Here, I'll show you."

And if a piano were available, she'd sit down to her own song arrangements. Her fingers would run over the keys to produce the familiar "No More Love."

"Hear that?" she would ask. "Well, that's from Bach."

Again her fingers might skip along the keyboard.

She would start to sing, accompanying herself with her own unique arrangement of "Melancholy Baby," perhaps.

"Part of that," she readily would confess, "is from a composition by Cyril Scott."

Such flagrant admission of guilt would call for a sentence or penalty from any justice, arbitrator or umpire. Yet, however "tight" the brief against her there seems to be something facetious about this whole thing.

It would be quite natural to ask the young woman, in a shocked and careful voice, "Is there anything you have to say for yourself?"

Miss Murray would have an answer for that one, too. "I'm guilty of what you charge, of course. But why should I feel guilty? What is the sincerest form of flattery, anyway? I should think composers would consider themselves complimented that I take their stuff and use it. If anyone were to ape anything I had written, why, I'd be proud!"

Now the singer is started, which means she isn't through yet. "At least," she says with a frank grin, "I admit stealing passages from the classics. Look at

all the songwriters who commit out-and-out highway robbery from the masters, and then palm the songs off as their own.

Having delivered herself of her convictions, Miss Murray makes the situation much clearer all around. Any curiosity aroused by her engaging candidness about the sources of her odd arrangements, is immediately satisfied. "An eye for an eye, and a truth for a truth," is her motto.

After you get her idea about such things, and particularly after you have heard her play and sing, you know there is only one logical sentence for her. It has been heard in many quarters, and comes from the voices of authority:

"Were it in my power, I'd sentence you to one of the longest contracts in radio."

That is the worst, or the best any judge could do. But Edith has one more word. With the peculiar contradiction of women, she repudiates her guilt. "I do not steal. I take what is there for all. Music is universal, and ought to be free to all to use as they wish, so long as people are made happy."

GOODMAN ACE'S OWN STORY "HOW I LOST MY WHIP" IN NEXT WEEK'S RADIO GUIDE





# THE VOICE OF THE LISTENER



This department is solely for the use of readers. It is offered as a means of providing you with a place in which to voice your opinions on radio. You are at liberty to express yourself freely so LET'S ALL GET TOGETHER AND TALK THINGS OVER. Because it is a public forum you can air your opinions, your criticisms and your suggestions. You are cordially invited to contribute and urged to send in your photograph when writing. You have a right to be seen as well as heard. RADIO GUIDE, in conducting this feature for the readers, assumes no responsibility for returning your photographs but will be as careful as possible with them. As many pictures will be used each week as is possible. Letters are used wherever practicable, in the order of their receipt. Failure to send a photograph WILL NOT BAR YOUR LETTER from publication.

## Radio Wins Public

Quebec, P. Q., Canada

Dear VOL:

The history of broadcasting from its earliest days to the present, is one of Romance, Successes and Failures, a fight against public ignorance and contempt. Today the world looks upon radio as the finest medium of entertainment, news distribution and advertising.



Joseph Sparkston

The press cannot be compared to radio! It certainly takes a great deal less time to give the five-minute news bulletins at different periods during the day than it would to run three editions of a paper conveying the same news. Furthermore, it is a tremendous service to the blind and to those who would prefer listening to the news to reading it.

There are many who refer to radio as a nuisance and would go a long way to avoid listening to it. The excuse is a poor one. They claim that static gets on their nerves which is really displaying a lack of knowledge. Of course, we must admit that at times when distance reception is poor it is difficult to avoid static but there certainly is no static on local stations.

Joseph Sparkston

## Music Makes Him

Oak Park, Ill.

Dear VOL:

With the music still in my ears, I am inspired to write you in appreciation of the half-hour Jack Frost program just finished. Such a complete program of superior music seldom comes to me and I write this fully recognizing all the fine music on the air these days. I must mention also the "Contented Hour" now coming in and the ever-welcome Northerners. And thanks to "Vic and Sade" with Rush, the most humorous of all sketches.

Robert H. Moore

## Now She's Penner-fent

Rock Hill, S. C.

Dear VOL:

Three cheers for Joe Penner! He is the best comedian on the air. I am not giving just my own opinion but that of many friends and admirers of his. Why you can't walk down the street without hearing some kids and many grown-ups saying, "Oh, I didn't know that," or "Don't ever do that," or "You nasty man." Joe Penner's name is on the lips of every person who has ever heard him.



Helen Steed

I can remember a few years ago that I saw a movie in which he was featured in a short. He was a bull fighter in the picture and was so silly that it was silly not to laugh at him. When I left that movie I hoped I would never go again while that silly, uncouth person was being shown. Now he has made a name for himself, and I'm sorry for that hasty opinion.

He has made millions of people forget their troubles. He has given the world something to laugh about in his discriminating fashion. But now people know him, know what he is like and want to see more of him. There is not another Joe Penner.

Helen Steed

## A Novis Scotian

New Brunswick, Nova Scotia

Dear VOL:

The last edition of RADIO GUIDE brought the welcome news that Donald Novis has been re-sponsored for radio and I want to be among the first of the many who will rise to cheer over the pleasing information. It's about time that some advertiser paid attention to the demands of listeners instead of consulting his own tastes in the matter of talent.

Who is going to follow suit by bringing back Morton Downey, Novis' only rival as a consistently pleasing tenor? His broadcasts as a sustaining artist are so spotty that we never know where or when to dial for him. But I don't want to get off the main subject, which is Donald Novis. I'd buy his sponsor's product if it was briar pipes and I don't even use cigarettes.

Amanda MacDougal

## Radio Jobs No Cinch

Rockaway, N. J.

Dear VOL:

I am a singer of popular songs and have been on programs over WOR and WMCA. And to these people who think an artist has it easy, let me say they have another think coming. With my programs with Harry Mack on WOR it took six good rehearsals for two songs.

My hat is off to such outstanding stars as Al Jolson, Harry Richman and Rudy Vallee who go far to prove my contention that hard, sincere work and showmanship carry a performer a long way.

If any young artist wants to know how to get an audition let them get in touch with some one who has been through the mill and knows the difficulty. I could tell them about it. May I also add my best wishes to RADIO GUIDE which grows better with every copy.

Jack V. Mutchler



Jack V. Mutchler

## Sabbath Suggestions

St. Joseph, Mo.

Dear VOL:

R. C. Olsen of La Crosse, Wisconsin, registers the complaint that Sunday's programs are too dead, too quiet, too depressing. Well, either he needs Radio Guidance or a new set because here is the actual prospect for any Sunday afternoon, taken directly from the pages of RADIO GUIDE.

12:30 p.m.—CBS-Lazy Dan, the Minstrel Man  
1:00 p.m.—Jerry Freeman's Orchestra with Helen Morgan  
1:30 p.m.—Hollywood Show with Abe Lyman's Orchestra  
2:00 p.m.—Wayne King's Orchestra  
2:30 p.m.—Jan Garber's Orchestra  
3:00 p.m.—Charlie Agnew's Orchestra  
4:30 p.m.—Frank Crumit and Julia Sanderson  
5:00 p.m.—Jacques Renard's Orchestra  
6:00 p.m.—Jack Benny's Orchestra  
6:00 p.m.—Ted Weems' Orchestra  
6:30 p.m.—Ozzie Nelson's Orchestra and Joe Penner  
7:00 p.m.—Rubinoff's Orchestra with Eddie Cantor  
7:30 p.m.—Fred Waring's Orchestra

And that is just a section of what the Sabbath dialing brings. And grouping all of these orchestras and stars together, just try and duplicate the lot any other day in the week. Wake up, Olsen.

K. E. Bradley

## A Mother Protests

Gary, Ind.

Dear VOL:

It is not often I have any protest against radio programs for myself. I can usually find something that I want. Neither do I have any complaint to make about the advertisers. They ask very little in return for their wonderful programs as a general rule.

But I do object to the "Children's Programs." If they are written for the edification of the elders, they are flat failures. As a rule they employ the type of plot that I hastily tune out if they are on an adult program. But try to do that with kids! It's like taking candy from a baby. Did you ever try it?

Well, don't. You will have first hand information on the meaning of the word cataclysm. Only you won't be here to write the headlines. Here is my list of grievances:

1. "Orphan Annie" with its diabolical "Dr. Ogotta."
2. "Boy Reporter" with the damnable "Red Shadow," with his maniacal laugh. My boy sits with his eyes like saucers, biting his nails. If anyone said "boo" he would hit the ceiling.
3. "Skippy," the eternal hero overcoming terrible handicaps from a fiendish enemy, with his piping, baby voice.
4. "Jack Armstrong"; another Alger throw-back.
5. Buck Rogers with the inconceivable instruments of torture; another Alger complex.
6. Tarzan; another superman overcoming ferocious beasts with his bare hands.
7. Uncle Quin and his Scalawags, who descended to the level of the rest; competition too enormous to buck, I guess.

Why do I let them listen?

Did you ever hear of the third degree? How they keep asking the same question over and over until they break down resistance. The only hope would be to sell the radio. My boy begs on Sunday night to hear Angelo Patri which shows they can be interested in real life affairs or else it is the lullaby tone of his voice.

But the blood and thunder drive we have to listen to. Two hours of it right at the supper hour. The only time of the day when the family is really together. We must be "shushed" or else permit the radio to be tuned so loud that conversation is made impossible.

I have stood it now for years. And the wear of it is telling. Either the programs must change or—well, you write your own. Mrs. A. B.

## For the Newcomers

North Bay, Canada

Dear VOL:

This is the second letter which I have written you and I hope it finds its way into your column. I am an ardent Garber and Humber fan and in my estimation these orchestras are the acme of perfection. Why don't they give these deserving young maestros the credit they merit?

I don't see why such orchestras as Fred Waring's, Ben Bernie's and Rudy Vallee's get all the publicity they do while Gus Arnheim's, Don Redman's, Ted Lewis', Noble Sissle's and Duke Ellington's are just as good or better.

Wayne King also has an excellent band. But that Lady Esther is too much to take. Why in the name of goodness do they let a woman announce anyway? They never sound natural. Now, you Garber and Humber fans, let's all root for more of these splendid orchestras on the night waves.

June Roy

## Irresistible Bing

Auburn, N. Y.

Dear VOL:

I am a constant reader of RADIO GUIDE and am a senior in high school. Almost everyone here agrees with me that Bing Crosby is the best singer on the air. There is something about his voice different from anyone else's.

There are quite a few so-called singers who try to imitate. But to me there is only one Bing Crosby! I wish something could be done about his imitators but I suppose that's impossible. Since it is flattering to imitate I suppose his admirers really should appreciate the efforts of others to copy his style.

But at any rate here's hoping that Bing gets first prize in the Radio Popularity Contest. He will probably be way out in front at the finish.

Theresa Cio



Theresa Cio

## A Word for South

Charlton, Ia.

Dear VOL:

I've been on the side-lines since I first read RADIO GUIDE, which has been quite a while. But since I think VOL the best ever and haven't seen one letter sharing my opinion of Eddie South, I can't stand it any longer.

I am quite sure there must be countless who do share it but for some reason have failed, so far, to write. I, for one, shall not. Folks, if you want to hear an aggregation that can play harmonious melodies polished to the n'th degree—there's an orchestra!

And if you want to hear a real genius play those sweet intriguing tangos—and one who has thrilled two continents as a superb violinist—tune in Sundays at 6 p. m. CST at WBBM. Sponsors, please add 15 more minutes, please! That man can really do things with a violin.

Alice E. Kelley

## "You Nasty Man"

Brooklyn, N. Y.

Dear VOL:

My dander is slowly ascending and this temperamental outburst is directed at your Radio Popularity Contest. As I gaze over the results I notice that Joe Penner, the former "15 cents in the orchestra" vaudeville performer, who, in my estimation has never been graduated from this category, is ahead of such established top-notchers as Eddie Cantor, Bing Crosby and Jack Benny.

How he ever attained such popularity with the RADIO GUIDE readers is a mystery because in Brooklyn he is simply known as the comedian who follows Ted Weems and his orchestra on Sunday nights. Penner's supporters no doubt live in the hamlets and tank towns where they can't distinguish between a gag and a pun. The premier jester of all is Fred Allen.

Among the teams Ollie Olson and Chick Johnston are in third place but, in my estimation, these boys are the ace team on the air. I agree emphatically with the GUIDE voters in their selection of orchestras.

John Molloy



John Molloy





Wayne King, singing, has been dubbed "the latest crooner." Note Mr. King's expressive gesture and his swivel effect.

# HUNDRED THOUSANDTH VOTE GIVES PENNER BIG MARGIN

THE total number of votes cast in the Star of Stars election has passed the one hundred thousand mark. As the Penner has requested the election. As each week passes, the election board receives a greater number of votes than the high record for one day. The total number of votes cast during the past week was 101,340.

The election board has received an astonishing fact. Not only has the number of votes cast during the past week increased, but the number of votes cast during the past week has increased.

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ballot. You can vote now. You can vote now. You can vote now.

When a vote has been cast, the ballot is completely, with all the answers to the questions pertaining to ownership of the home page of the election board. The voter may on subsequent ballots omit answering the questions on the home page and subsequent ballots for the election board.

The total votes tabulated and added to the count for the leaders in each group are as follows:

AMONG THE STARS	
Joe Penner	21,022
Bing Crosby	16,471
Eddie Cantor	10,168
Jack Benny	6,439
Rudy Vallee	2,846

AMONG THE ORCHESTRAS	
Wayne King	26,109
Guy Lombardo	14,085
Ben Bernie	9,031
Fred Waring	5,661
Rudy Vallee	5,577

AMONG THE PROGRAMS	
The Feischmann Hour	16,738
The Chase and Sanborn Hour	11,258
The Show Boat Program	8,533
The Chevrolet Program	2,652
The Old Gold Show	2,109

AMONG THE TEAMS	
Burns and Allen	20,575
Amos and Andy	18,001
The Mills Brothers	4,693
Olsen and Johnson	4,422

Señal awards will be made to the star who polls the greatest number of votes and to the leaders in the other three groups.

All of the stars, orchestras, programs, and teams that have won the election since October 1, 1933, are eligible.

Before the close of the 1934 season, and before announced as soon thereafter as results can be verified.

A ballot has been provided on this page, convenient in size for pasting on a one-cent postcard.

Along with it is a list of the questions that will be asked to get better acquainted.

Please do not forget to be instructed by your favorite to answer all the questions incorporated in the ballot.

Send in your vote now!

# NOW MICKEY MOUSE CAN "SEE" NAPOLEON

THE new cartoon, "Mickey Mouse and Napoleon," is the latest in the series of cartoons that are being produced by Walt Disney. The cartoon is a comedy and is set in the time of Napoleon Bonaparte. Mickey Mouse is the main character and is depicted as a young man who is in love with a girl named Marie. The cartoon is a parody on the life of Napoleon Bonaparte and is a very funny and entertaining cartoon.

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# Radio Guide

## Sunday, March 11

### Log of Stations

(NORTH ATLANTIC EDITION)

Call Letters	Kilo Power	Location	Net work
KDKA	360 50,000 P	Pittsburgh, Pa.	NBC
WAAB	410 50,000	Boston, Mass.	CBS
WABC	860 50,000	N.Y. City, N.Y.	CBS
WBAL	1,400 50,000	Baltimore, Md.	NBC
WBZ	590 50,000	Boston, Mass.	NBC
WBZA	790 10,000	Springfield, Mass.	NBC
WCAU	1170 50,000	Philadelphia, Pa.	CBS
WCSH	940 10,000	Philadelphia, Pa.	NBC
WDRE	510 50,000	Hartford, Conn.	CBS
WEAF	660 50,000	N.Y. City, N.Y.	NBC
WEEI	590 10,000	Boston, Mass.	NBC
WFI	980 10,000	Philadelphia, Pa.	NBC
WGY	790 50,000	Schenectady, N.Y.	NBC
WHAM	1,100 50,000	Rochester, N.Y.	NBC
WIF	1,100 50,000	Pittsburgh, Pa.	CBS
WJAZ	1,100 50,000	Pittsburgh, Pa.	CBS
WJZ	760 50,000	N.Y. City, N.Y.	NBC
WLBZ	620 50,000	Boston, Mass.	CBS
WLIT	560 10,000	Philadelphia, Pa.	NBC
WLW	900 50,000	Cincinnati, Ohio	NBC
WNAC	1,230 10,000	Boston, Mass.	CBS
WOKO	440 50,000	Buffalo, N.Y.	CBS
WOR	1,100 50,000	New York, N.Y.	NBC
WRC	350 50,000	Washington, D.C.	NBC
WRVA	1,100 50,000	Hartford, Conn.	NBC
WTIC	1,060 50,000	Hartford, Conn.	NBC

\*Network Programs Listed Only  
 †Full Day Listings, Night Network Only.  
 \*Evening Programs Listed Only.  
 ‡Local Day Full Night Programs Listed.

### Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time, etc.

### MORNING

8:00 A.M.

NBC—Morning Hour, Guest Soloist: Gracie Trio.  
 WEAF WGY  
 CBS—On the Air Today WABC

Look for the Bell for Religious Services and Programs

CBS—Ben Aronson, tenor: WABC  
 KDKA—The Ten Commandments  
 WHAM—The Ten Commandments  
 WOR—The Ten Commandments

10:45 A.M.

CBS—The Ten Commandments: WABC WJAS WJZ  
 WNAC—The Ten Commandments  
 WOR—The Ten Commandments

11:00 A.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

CBS—The Ten Commandments: WABC WJAS WJZ  
 WHAM—The Ten Commandments  
 WOR—The Ten Commandments

WABC—The Ten Commandments  
 WJAS—The Ten Commandments  
 WJZ—The Ten Commandments

WLBZ—The Ten Commandments  
 WLIT—The Ten Commandments  
 WLW—The Ten Commandments

WNAC—The Ten Commandments  
 WOKO—The Ten Commandments  
 WOR—The Ten Commandments

WRC—The Ten Commandments  
 WRVA—The Ten Commandments  
 WTIC—The Ten Commandments

11:05 A.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

11:15 A.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

11:30 A.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

11:45 A.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

### AFTERNOON

12:00 Noon

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

1:00 P.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

1:15 P.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

1:30 P.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

1:45 P.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

2:00 P.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

2:15 P.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

2:30 P.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

2:45 P.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

3:00 P.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

3:15 P.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

3:30 P.M.

NBC—The Ten Commandments: WABC WJAS WJZ  
 CBS—The Ten Commandments: WABC WJAS WJZ

**\$10,000.00**  
**IN CASH PRIZES**  
**See Back Page**

### High Spot Selections For The Day

10:00 p.m.—Phonographic Symphony: Beethoven's Ninth, Mendelssohn's Elizabeth  
 Refractory, Op. 10, No. 1, and Op. 10, No. 2  
 11:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 12:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 1:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 2:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 3:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 4:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 5:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 6:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 7:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 8:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 9:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 10:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 11:00 p.m.—The Ten Commandments: WABC WJAS WJZ  
 12:00 p.m.—The Ten Commandments: WABC WJAS WJZ

CBS—The Ten Commandments: WABC WJAS WJZ  
 NBC—The Ten Commandments: WABC WJAS WJZ  
 WHAM—The Ten Commandments  
 WOR—The Ten Commandments

WLBZ—The Ten Commandments  
 WLIT—The Ten Commandments  
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WNAC—The Ten Commandments  
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**NBC**—12.1 12.2 12.3 12.4 12.5 12.6 12.7 12.8 12.9 12.10 12.11 12.12 12.13 12.14 12.15 12.16 12.17 12.18 12.19 12.20 12.21 12.22 12.23 12.24 12.25 12.26 12.27 12.28 12.29 12.30 12.31 12.32 12.33 12.34 12.35 12.36 12.37 12.38 12.39 12.40 12.41 12.42 12.43 12.44 12.45 12.46 12.47 12.48 12.49 12.50 12.51 12.52 12.53 12.54 12.55 12.56 12.57 12.58 12.59 12.60 12.61 12.62 12.63 12.64 12.65 12.66 12.67 12.68 12.69 12.70 12.71 12.72 12.73 12.74 12.75 12.76 12.77 12.78 12.79 12.80 12.81 12.82 12.83 12.84 12.85 12.86 12.87 12.88 12.89 12.90 12.91 12.92 12.93 12.94 12.95 12.96 12.97 12.98 12.99 13.00 13.01 13.02 13.03 13.04 13.05 13.06 13.07 13.08 13.09 13.10 13.11 13.12 13.13 13.14 13.15 13.16 13.17 13.18 13.19 13.20 13.21 13.22 13.23 13.24 13.25 13.26 13.27 13.28 13.29 13.30 13.31 13.32 13.33 13.34 13.35 13.36 13.37 13.38 13.39 13.40 13.41 13.42 13.43 13.44 13.45 13.46 13.47 13.48 13.49 13.50 13.51 13.52 13.53 13.54 13.55 13.56 13.57 13.58 13.59 13.60 13.61 13.62 13.63 13.64 13.65 13.66 13.67 13.68 13.69 13.70 13.71 13.72 13.73 13.74 13.75 13.76 13.77 13.78 13.79 13.80 13.81 13.82 13.83 13.84 13.85 13.86 13.87 13.88 13.89 13.90 13.91 13.92 13.93 13.94 13.95 13.96 13.97 13.98 13.99 14.00 14.01 14.02 14.03 14.04 14.05 14.06 14.07 14.08 14.09 14.10 14.11 14.12 14.13 14.14 14.15 14.16 14.17 14.18 14.19 14.20 14.21 14.22 14.23 14.24 14.25 14.26 14.27 14.28 14.29 14.30 14.31 14.32 14.33 14.34 14.35 14.36 14.37 14.38 14.39 14.40 14.41 14.42 14.43 14.44 14.45 14.46 14.47 14.48 14.49 14.50 14.51 14.52 14.53 14.54 14.55 14.56 14.57 14.58 14.59 14.60 14.61 14.62 14.63 14.64 14.65 14.66 14.67 14.68 14.69 14.70 14.71 14.72 14.73 14.74 14.75 14.76 14.77 14.78 14.79 14.80 14.81 14.82 14.83 14.84 14.85 14.86 14.87 14.88 14.89 14.90 14.91 14.92 14.93 14.94 14.95 14.96 14.97 14.98 14.99 15.00 15.01 15.02 15.03 15.04 15.05 15.06 15.07 15.08 15.09 15.10 15.11 15.12 15.13 15.14 15.15 15.16 15.17 15.18 15.19 15.20 15.21 15.22 15.23 15.24 15.25 15.26 15.27 15.28 15.29 15.30 15.31 15.32 15.33 15.34 15.35 15.36 15.37 15.38 15.39 15.40 15.41 15.42 15.43 15.44 15.45 15.46 15.47 15.48 15.49 15.50 15.51 15.52 15.53 15.54 15.55 15.56 15.57 15.58 15.59 15.60 15.61 15.62 15.63 15.64 15.65 15.66 15.67 15.68 15.69 15.70 15.71 15.72 15.73 15.74 15.75 15.76 15.77 15.78 15.79 15.80 15.81 15.82 15.83 15.84 15.85 15.86 15.87 15.88 15.89 15.90 15.91 15.92 15.93 15.94 15.95 15.96 15.97 15.98 15.99 16.00 16.01 16.02 16.03 16.04 16.05 16.06 16.07 16.08 16.09 16.10 16.11 16.12 16.13 16.14 16.15 16.16 16.17 16.18 16.19 16.20 16.21 16.22 16.23 16.24 16.25 16.26 16.27 16.28 16.29 16.30 16.31 16.32 16.33 16.34 16.35 16.36 16.37 16.38 16.39 16.40 16.41 16.42 16.43 16.44 16.45 16.46 16.47 16.48 16.49 16.50 16.51 16.52 16.53 16.54 16.55 16.56 16.57 16.58 16.59 16.60 16.61 16.62 16.63 16.64 16.65 16.66 16.67 16.68 16.69 16.70 16.71 16.72 16.73 16.74 16.75 16.76 16.77 16.78 16.79 16.80 16.81 16.82 16.83 16.84 16.85 16.86 16.87 16.88 16.89 16.90 16.91 16.92 16.93 16.94 16.95 16.96 16.97 16.98 16.99 17.00 17.01 17.02 17.03 17.04 17.05 17.06 17.07 17.08 17.09 17.10 17.11 17.12 17.13 17.14 17.15 17.16 17.17 17.18 17.19 17.20 17.21 17.22 17.23 17.24 17.25 17.26 17.27 17.28 17.29 17.30 17.31 17.32 17.33 17.34 17.35 17.36 17.37 17.38 17.39 17.40 17.41 17.42 17.43 17.44 17.45 17.46 17.47 17.48 17.49 17.50 17.51 17.52 17.53 17.54 17.55 17.56 17.57 17.58 17.59 17.60 17.61 17.62 17.63 17.64 17.65 17.66 17.67 17.68 17.69 17.70 17.71 17.72 17.73 17.74 17.75 17.76 17.77 17.78 17.79 17.80 17.81 17.82 17.83 17.84 17.85 17.86 17.87 17.88 17.89 17.90 17.91 17.92 17.93 17.94 17.95 17.96 17.97 17.98 17.99 18.00 18.01 18.02 18.03 18.04 18.05 18.06 18.07 18.08 18.09 18.10 18.11 18.12 18.13 18.14 18.15 18.16 18.17 18.18 18.19 18.20 18.21 18.22 18.23 18.24 18.25 18.26 18.27 18.28 18.29 18.30 18.31 18.32 18.33 18.34 18.35 18.36 18.37 18.38 18.39 18.40 18.41 18.42 18.43 18.44 18.45 18.46 18.47 18.48 18.49 18.50 18.51 18.52 18.53 18.54 18.55 18.56 18.57 18.58 18.59 18.60 18.61 18.62 18.63 18.64 18.65 18.66 18.67 18.68 18.69 18.70 18.71 18.72 18.73 18.74 18.75 18.76 18.77 18.78 18.79 18.80 18.81 18.82 18.8

NBC—Louis Armstrong Orchestra WJZ WBZ WB74  
WILLIAM W. W.  
CBS—Hervé Caspary Orchestra WABC WJSV  
W. H. WICKED WAAA  
NBC—Melrose Orchestra WEAF WTIC  
WILLIAM T.  
KDKA—Jazz Club

Derby, Oct. 17.—(Continued.) The  
broader view of the situation has  
led the average reader to intend to try to  
better than the long taking of  
tions of the two papers. At this moment  
even a strong group of people ex-  
pressions who after the same been a  
tempting to order. And to handle news  
their own news in a way they see fit.

\_\_\_\_\_

DO AWAY WITH AN  
OUTSIDE  
AERIAL

Install a New  
DU-WA

\$1

every set of 4 months  
of saving two programs at  
powerful local stations  
and save a lot of money with each. Works  
on every make of battery sets. What do  
not you have of money refunded DU-WA  
sent postpaid to your home upon receipt  
of cash or postal money order. Also sent  
to 16

**Steinbergs**  
633 WALNUT

Dept. RG CINCINNATI OHIO







(MONDAY CONTINUED)

6:15 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WABC—*Big Boy* and *Sunny Jim*: WABC  
NBC—*Big Boy* and *Sunny Jim*: WABC  
KDKA—*Big Boy* and *Sunny Jim*: WABC  
WCSH—*Big Boy* and *Sunny Jim*: WABC  
WGY—*Big Boy* and *Sunny Jim*: WABC  
WLW—*Big Boy* and *Sunny Jim*: WABC  
WNAC—*Big Boy* and *Sunny Jim*: WABC

6:25 P.M.

WHAM—*Big Boy* and *Sunny Jim*: WABC

6:30 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
CBS—*Big Boy* and *Sunny Jim*: WABC  
KDKA—*Big Boy* and *Sunny Jim*: WABC  
WCSH—*Big Boy* and *Sunny Jim*: WABC  
WGY—*Big Boy* and *Sunny Jim*: WABC  
WLW—*Big Boy* and *Sunny Jim*: WABC  
WNAC—*Big Boy* and *Sunny Jim*: WABC  
WOR—*Big Boy* and *Sunny Jim*: WABC

6:40 P.M.

WEEI—*Big Boy* and *Sunny Jim*: WABC

6:45 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
NBC—*Big Boy* and *Sunny Jim*: WABC  
KDKA—*Big Boy* and *Sunny Jim*: WABC  
WCSH—*Big Boy* and *Sunny Jim*: WABC  
WGY—*Big Boy* and *Sunny Jim*: WABC  
WLW—*Big Boy* and *Sunny Jim*: WABC  
WNAC—*Big Boy* and *Sunny Jim*: WABC  
WOR—*Big Boy* and *Sunny Jim*: WABC

7:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
CBS—*Big Boy* and *Sunny Jim*: WABC  
KDKA—*Big Boy* and *Sunny Jim*: WABC  
WCSH—*Big Boy* and *Sunny Jim*: WABC  
WGY—*Big Boy* and *Sunny Jim*: WABC  
WLW—*Big Boy* and *Sunny Jim*: WABC  
WNAC—*Big Boy* and *Sunny Jim*: WABC  
WOR—*Big Boy* and *Sunny Jim*: WABC

7:15 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
CBS—*Big Boy* and *Sunny Jim*: WABC  
KDKA—*Big Boy* and *Sunny Jim*: WABC  
WCSH—*Big Boy* and *Sunny Jim*: WABC  
WGY—*Big Boy* and *Sunny Jim*: WABC  
WLW—*Big Boy* and *Sunny Jim*: WABC  
WNAC—*Big Boy* and *Sunny Jim*: WABC  
WOR—*Big Boy* and *Sunny Jim*: WABC

7:30 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
CBS—*Big Boy* and *Sunny Jim*: WABC  
KDKA—*Big Boy* and *Sunny Jim*: WABC  
WCSH—*Big Boy* and *Sunny Jim*: WABC  
WGY—*Big Boy* and *Sunny Jim*: WABC  
WLW—*Big Boy* and *Sunny Jim*: WABC  
WNAC—*Big Boy* and *Sunny Jim*: WABC  
WOR—*Big Boy* and *Sunny Jim*: WABC

7:45 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
CBS—*Big Boy* and *Sunny Jim*: WABC  
KDKA—*Big Boy* and *Sunny Jim*: WABC  
WCSH—*Big Boy* and *Sunny Jim*: WABC  
WGY—*Big Boy* and *Sunny Jim*: WABC  
WLW—*Big Boy* and *Sunny Jim*: WABC  
WNAC—*Big Boy* and *Sunny Jim*: WABC  
WOR—*Big Boy* and *Sunny Jim*: WABC

8:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
CBS—*Big Boy* and *Sunny Jim*: WABC  
KDKA—*Big Boy* and *Sunny Jim*: WABC  
WCSH—*Big Boy* and *Sunny Jim*: WABC  
WGY—*Big Boy* and *Sunny Jim*: WABC  
WLW—*Big Boy* and *Sunny Jim*: WABC  
WNAC—*Big Boy* and *Sunny Jim*: WABC  
WOR—*Big Boy* and *Sunny Jim*: WABC

8:15 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
NBC—*Big Boy* and *Sunny Jim*: WABC  
KDKA—*Big Boy* and *Sunny Jim*: WABC  
WCSH—*Big Boy* and *Sunny Jim*: WABC  
WGY—*Big Boy* and *Sunny Jim*: WABC  
WLW—*Big Boy* and *Sunny Jim*: WABC  
WNAC—*Big Boy* and *Sunny Jim*: WABC  
WOR—*Big Boy* and *Sunny Jim*: WABC

8:30 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
CBS—*Big Boy* and *Sunny Jim*: WABC  
KDKA—*Big Boy* and *Sunny Jim*: WABC  
WCSH—*Big Boy* and *Sunny Jim*: WABC  
WGY—*Big Boy* and *Sunny Jim*: WABC  
WLW—*Big Boy* and *Sunny Jim*: WABC  
WNAC—*Big Boy* and *Sunny Jim*: WABC  
WOR—*Big Boy* and *Sunny Jim*: WABC

8:45 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

CBS—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

NBC—*Big Boy* and *Sunny Jim*: WABC  
WBZ WBZA KDKA WHAM  
9:00 P.M.

## Aylesworth Hails Mr. X

Do you approve the policy of the National Broadcasting Company in relation to religious broadcasts, for which we extend the facilities of the system to Protestant, Catholic and Jew without cost, leaving the type of programs in each case to committees representing each faith, with the sole stipulation that one faith shall not attack any other? Do you listen to religious broadcasts by faiths other than your own? And do you believe that, as a result of these programs, we have less religious intolerance in this country than before radio existed?

I do not know if Mr. X lives on a farm or in a city. I live in the city. I would want to know if he lists to the farm and home page in each day the program which is to be given farmers and their families an opportunity to get acquainted with the problem of agriculture in the United States broadcast at the time when the family is gathered around the dinner table at noon. And I should want to know if Mrs. X has a better understanding of a farmer's problems because of these programs. Further, I should want to know, they wonder her any more as a housewife, but ends her in the program and how far her table. If Mr. and Mrs. X live on a farm, I should ask, have weather and market reports helped them in planning their enterprise?

A few general points of information should not be overlooked here. Mr. Aylesworth pointed out, for example, how many hours you listen to your radio during the week. During the night, what three hours of the week do you listen most to your radio? I have to be to the particular program presented on those days, or at those times, and I have to be to get the most out of it.

Now about music. I should want to know both from Mr. and Mrs. X if the Damrosch programs and lectures to children in schoolrooms help the parents to understand music. Do the parents like these programs? Do you think the Damrosch programs have improved your children's appreciation of good music? I should want to know if the children would be best if they listened to the music.

Now about music. I should want to know both from Mr. and Mrs. X if the Damrosch programs and lectures to children in schoolrooms help the parents to understand music. Do the parents like these programs? Do you think the Damrosch programs have improved your children's appreciation of good music? I should want to know if the children would be best if they listened to the music.

Now about music. I should want to know both from Mr. and Mrs. X if the Damrosch programs and lectures to children in schoolrooms help the parents to understand music. Do the parents like these programs? Do you think the Damrosch programs have improved your children's appreciation of good music? I should want to know if the children would be best if they listened to the music.

Now about music. I should want to know both from Mr. and Mrs. X if the Damrosch programs and lectures to children in schoolrooms help the parents to understand music. Do the parents like these programs? Do you think the Damrosch programs have improved your children's appreciation of good music? I should want to know if the children would be best if they listened to the music.

TUNE IN TONIGHT 9:30  
THE BIG SHOW ON WABC CBS  
**MADY CHRISTIANS**  
Star Mady Christians  
**EMIL BOREO**  
The  
**CERTRUDE NIESEN**  
The  
**ISHAM JONES**  
The

**INTERFERENCE CONQUERED**  
PIX  
Easily attached to any set! Send money or postal order.  
PIX PRODUCTS  
1 Nassau St. New York  
**ONCE FIXED YOU'RE FIXED**

**LEARN AT HOME**  
to make **GOOD MONEY** in **RADIO**  
J. E. SMITH, President, Dept. 4078  
National Radio Institute, Washington, D. C.  
Name \_\_\_\_\_ Age \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_







(TUESDAY CONTINUED)

## NIGHT

6:00 P.M.

NBC—M. F. ... WEAF  
CBS—R. ... WABC  
W. ... WJZ  
NBC—M. ... WJZ  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

6:15 P.M.

CBS—M. ... WABC  
NBC—M. ... WJZ  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

6:20 P.M.

WJZ—

6:30 P.M.

CBS—M. ... Evan Evans,  
NBC—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WCAU—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—

6:40 P.M.

WEEI—

6:45 P.M.

CBS—M. ...  
NBC—M. ...  
CBS—M. ...  
NBC—M. ...  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—

6:50 P.M.

WOR—

7:00 P.M.

NBC—M. ...  
CBS—M. ...  
NBC—M. ...  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—

7:15 P.M.

NBC—M. ...  
CBS—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

7:30 P.M.

NBC—M. ...  
CBS—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

7:45 P.M.

CBS—M. ...  
NBC—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

8:00 P.M.

CBS—M. ...  
NBC—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

WOR—R. ...  
WRVA—

8:15 P.M.

CBS—M. ...  
CBS—M. ...  
WHAM—  
WRVA—

8:30 P.M.

NBC—M. ...  
CBS—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

8:45 P.M.

CBS—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

9:00 P.M.

NBC—M. ...  
CBS—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

9:15 P.M.

CBS—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

9:30 P.M.

NBC—M. ...  
CBS—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

9:45 P.M.

NBC—M. ...  
CBS—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

10:00 P.M.

NBC—M. ...  
CBS—M. ...  
NBC—M. ...  
KDKA—  
WBZ—  
WJZ—  
WEEI—  
WGY—  
WHAM—  
WCAU—  
WOR—  
WRVA—

10:15 P.M.

KDKA—

10:30 P.M.

NBC—M. ...

10:40 P.M.

CBS—M. ...

10:45 P.M.

NBC—M. ...

10:50 P.M.

NBC—M. ...

11:00 P.M.

NBC—M. ...

11:15 P.M.

NBC—M. ...

11:30 P.M.

NBC—M. ...

11:45 P.M.

CBS—M. ...

12:00 A.M.

NBC—M. ...

12:15 A.M.

NBC—M. ...

12:30 A.M.

NBC—M. ...

1:00 A.M.

CBS—M. ...

1:30 A.M.

WLW—M. ...

2:00 A.M.

WLW—M. ...

2:15 A.M.

WLW—M. ...

2:45 A.M.

WLW—M. ...

3:00 A.M.

WLW—M. ...

## ALONG THE AIRIALTO

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**SONGS WANTED**  
**FOR RADIO BROADCAST**  
NEW WRITERS INVITED  
Cash Payments Advanced Writers of Songs  
Used and ...  
Radio Music ...

... Discard your  
Aerial ... Attach a  
\$1 Du-Wa ... Then,  
Listen to the Difference!

SEND NO MONEY  
Try It 5 Days at Our Risk

















(THURSDAY CONTINUED)

## NIGHT

6:00 P.M.

NBC—*News* WJAF  
CBS—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

6:15 P.M.

CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

6:30 P.M.

NBC—*News* WJAF  
CBS—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

6:45 P.M.

CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

6:50 P.M.

WOR—*News* WOR  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

7:00 P.M.

NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

7:15 P.M.

NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

7:30 P.M.

NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

8:00 P.M.

NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

8:15 P.M.  
WBAL—*News* WBAL  
WHAM—*News* WHAM

8:30 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

8:45 P.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

9:00 P.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

9:15 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

9:30 P.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

9:45 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

10:00 P.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

10:15 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

10:30 P.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
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WEE—*News* WEE  
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WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

10:45 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
WBZ—*News* WBZ  
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WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

11:00 P.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

11:15 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
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11:30 P.M.  
NBC—*News* WJAF  
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WABC—*News* WABC  
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11:45 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
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WRVA—*News* WRVA

12:00 P.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
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WOR—*News* WOR  
WRVA—*News* WRVA

12:15 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
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CBS—*News* WABC  
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12:30 P.M.  
NBC—*News* WJAF  
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12:45 P.M.  
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WOR—*News* WOR  
WRVA—*News* WRVA

1:00 P.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
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1:15 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
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1:30 P.M.  
NBC—*News* WJAF  
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1:45 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
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WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

2:00 P.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

2:15 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

2:30 P.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

## PEEPS into the STUDIOS

ON THE 11th of the month, the Peeps into the Studios series will be broadcast on the radio. The series is a collection of short stories, each of which is a different kind of story. The stories are written by different authors, and each story is a different kind of story. The stories are written by different authors, and each story is a different kind of story. The stories are written by different authors, and each story is a different kind of story.

ONCE MORE, THE Peeps into the Studios series will be broadcast on the radio. The series is a collection of short stories, each of which is a different kind of story. The stories are written by different authors, and each story is a different kind of story. The stories are written by different authors, and each story is a different kind of story. The stories are written by different authors, and each story is a different kind of story.

STATE NATION, THE Peeps into the Studios series will be broadcast on the radio. The series is a collection of short stories, each of which is a different kind of story. The stories are written by different authors, and each story is a different kind of story. The stories are written by different authors, and each story is a different kind of story. The stories are written by different authors, and each story is a different kind of story.

11:45 P.M.  
CBS—*News* WABC  
WABC—*News* WABC  
NBC—*News* WJZ  
CBS—*News* WABC  
KDKA—*News* WJZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

12:00 Mid  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
WCH—*News* WCH  
WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

12:15 A.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
WBZ—*News* WBZ  
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WEE—*News* WEE  
WGY—*News* WGY  
WHAM—*News* WHAM  
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WOR—*News* WOR  
WRVA—*News* WRVA

12:30 A.M.  
NBC—*News* WJAF  
CBS—*News* WABC  
WABC—*News* WABC  
KDKA—*News* WBZ  
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WEE—*News* WEE  
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WHAM—*News* WHAM  
WAC—*News* WAC  
WOR—*News* WOR  
WRVA—*News* WRVA

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FORTUNESCOPE . . . . 25c  
The Sensational New  
Fortune-telling Device

HAMILTON SPECIALTY COMPANY  
Dept. G. 150 East Avenue,  
New Rochelle, New York

HAVE YOU A PERSONAL  
PROBLEM OR QUESTION  
E. S. ...  
New York

PSORIASIS  
ECZEMA

Asthma Was  
Choking Her

Got Immediate Relief!  
Seventeen Years Later—"Still  
Enjoying Splendid Health!"

FREE ...  
New York

GOITRE NOT A DISEASE  
Milwaukee, Wis.—It has been brought to light by scientific research that goitre is not a disease and is not to be treated as such. Dr. A.A. Rock, Dept. 618, Box 737, Milwaukee, Wis., a prominent goitre specialist for over 30 years has perfected a different method of treatment which has proven highly successful. He is opposed to needless operations. Dr. Rock has published a copyrighted book at his own expense which tells about goitre and this treatment. He will send this book free to anyone interested. Write him today.



Friday, March 16

## MORNING

8.00 A.M.  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
WEE—The Mel... WABC  
WGY—The Mel... WABC  
WHAM—The Mel... WABC  
W.S.V.—The Mel... WABC  
WNAC—The Mel... WABC  
WOR—The Mel... WABC  
8.05 A.M.  
CBS—The Mel... WABC  
8.10 A.M.  
WOR—The Mel... WABC  
8.15 A.M.  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
W.S.V.—The Mel... WABC  
WEE—The Mel... WABC  
8.20 A.M.  
NBC—The Mel... WABC  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
WHAM—The Mel... WABC  
WOR—The Mel... WABC  
8.25 A.M.  
CBS—The Mel... WABC  
WHAM—The Mel... WABC  
WOR—The Mel... WABC  
9.00 A.M.  
NBC—The Mel... WABC  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
WEE—The Mel... WABC  
WHAM—The Mel... WABC  
W.S.V.—The Mel... WABC  
WOR—The Mel... WABC  
9.15 A.M.  
NBC—The Mel... WABC  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
WEE—The Mel... WABC  
WHAM—The Mel... WABC  
W.S.V.—The Mel... WABC  
WOR—The Mel... WABC  
9.30 A.M.  
NBC—The Mel... WABC  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
WEE—The Mel... WABC  
WHAM—The Mel... WABC  
W.S.V.—The Mel... WABC  
WOR—The Mel... WABC  
9.45 A.M.  
NBC—The Mel... WABC  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
WEE—The Mel... WABC  
WHAM—The Mel... WABC  
W.S.V.—The Mel... WABC  
WOR—The Mel... WABC  
10.00 A.M.  
NBC—The Mel... WABC  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
WEE—The Mel... WABC  
WHAM—The Mel... WABC  
W.S.V.—The Mel... WABC  
WOR—The Mel... WABC  
10.15 A.M.  
NBC—The Mel... WABC  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
WEE—The Mel... WABC  
WHAM—The Mel... WABC  
W.S.V.—The Mel... WABC  
WOR—The Mel... WABC  
10.30 A.M.  
NBC—The Mel... WABC  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
WEE—The Mel... WABC  
WHAM—The Mel... WABC  
W.S.V.—The Mel... WABC  
WOR—The Mel... WABC  
10.35 A.M.  
CBS—The Mel... WABC  
NBC—The Mel... WABC  
WEE—The Mel... WABC  
WHAM—The Mel... WABC  
W.S.V.—The Mel... WABC  
WOR—The Mel... WABC

[illegible]

## AFTERNOON

**12:00 Noon**

NBC—*The American People's Choice of Events*: Mary L. Weaver  
WABC WFLA WFTS WFDE  
CBS—*The Voice of Experience*: WABC WNAC  
WBZ WBAL WWSV  
NBC—*Motion Pictures*: WJZ  
WHAM—*Sports Illustrated*: WJZ  
WOR—*The American People's Choice of Events*: Mary L. Weaver

**12:15 P.M.**

NBC—*The American People's Choice of Events*: WABC WFLA  
CBS—*The Voice of Experience*: WABC WNAC  
WBZ WBAL WWSV  
NBC—*Motion Pictures*: WJZ  
KDKA—*The American People's Choice of Events*: Mary L. Weaver  
WBAL—*The American People's Choice of Events*: Mary L. Weaver  
WBZ WBAL—*The American People's Choice of Events*: Mary L. Weaver  
WCSH—*The American People's Choice of Events*: Mary L. Weaver  
WGY—*The American People's Choice of Events*: Mary L. Weaver  
WEEL—*The American People's Choice of Events*: Mary L. Weaver  
WHAM—*The American People's Choice of Events*: Mary L. Weaver  
WOR—*The American People's Choice of Events*: Mary L. Weaver

**12:30 P.M.**

CBS—*The American People's Choice of Events*: WJZ WOKO  
WABC WFLA WFTS  
NBC—*Rex Battle's Concert Ensemble*: WABC WFLA  
CBS—*The American People's Choice of Events*: WABC WNAC  
NBC—*National Farm and Home Hour*, guest speakers, Walter Bauhaus Orchestra: WJZ  
WBAL WHAM  
KDKA—*The American People's Choice of Events*: Mary L. Weaver  
WCSH—*The American People's Choice of Events*: Mary L. Weaver  
WGY—*The American People's Choice of Events*: Mary L. Weaver  
WOR—*The American People's Choice of Events*: Mary L. Weaver

**12:35 P.M.**

WEEL—*The American People's Choice of Events*: Mary L. Weaver  
**12:45 P.M.**

CBS—*The American People's Choice of Events*: WJZ WOKO  
WABC WFLA WFTS  
KDKA—*The American People's Choice of Events*: Mary L. Weaver  
WCAU—*The American People's Choice of Events*: Mary L. Weaver  
WCSH—*The American People's Choice of Events*: Mary L. Weaver  
WEEL—*The American People's Choice of Events*: Mary L. Weaver  
WJZ—*The American People's Choice of Events*: Mary L. Weaver  
WNAC—*The American People's Choice of Events*: Mary L. Weaver

**12:55 P.M.**

WOR—*The American People's Choice of Events*: Mary L. Weaver  
**1:00 P.M.**

CBS—*The American People's Choice of Events*: WJZ WOKO  
WABC WFLA WFTS  
NBC—*The American People's Choice of Events*: WABC WFLA  
KDKA—*The American People's Choice of Events*: Mary L. Weaver  
WCAU—*The American People's Choice of Events*: Mary L. Weaver  
WCSH—*The American People's Choice of Events*: Mary L. Weaver  
WGY—*The American People's Choice of Events*: Mary L. Weaver  
WJZ—*The American People's Choice of Events*: Mary L. Weaver  
WOR—*The American People's Choice of Events*: Mary L. Weaver

**1:05 P.M.**

WOR—*The American People's Choice of Events*: Mary L. Weaver  
**1:15 P.M.**

NBC—*The American People's Choice of Events*: WABC WFLA WFTS  
WFLA  
CBS—*The American People's Choice of Events*: WABC WNAC WCAU  
WNAC WDRB WIP WBZ  
WCAU—*The American People's Choice of Events*: Mary L. Weaver  
WEEL—*The American People's Choice of Events*: Mary L. Weaver

**1:30 P.M.**

NBC—*The American People's Choice of Events*: WABC WFLA WFTS  
WFLA WGY  
CBS—*The American People's Choice of Events*: WABC WNAC WCAU  
WJAS  
NBC—*The American People's Choice of Events*: WJZ KDKA WBZ WDBA  
WHAM WBAL

## HIGH SPOT SELECTIONS FOR THE DAY

[illegible]







# Saturday, March 17

## MORNING

8:00 A.M.

CBS—On the Air Today: WABC  
NBC—Radio City Organ; Richard Leibert, organist; WEAFF WFI WCHS  
CBS—Salon Musicale: WCAU  
NBC—Morning Devotions: WJZ WBAL KDKA WBZ WBZA  
WEEL—Looking over the Morning Paper  
WGY—Musical Clock  
WHAM—Kindly Thoughts  
WJSV—The Sun Dial, Arthur Godfrey  
WNAC—Shopping Around the Town  
WOR—Program Resume; Produce Reporter

8:05 A.M.

CBS—Salon Musicale: WABC

8:10 A.M.

WOR—Al Woods, songs and patter

8:15 A.M.

NBC—Don Hall Trio: WJZ WBAL KDKA WBZ WBZA

WCHS—Morning Devotions

WEEL—Organ Rhapsody (NBC)

8:30 A.M.

NBC—Cheerio: Inspirational Talk and Music: WEAFF WEEI WCHS WGY WTIC WFI

NBC—Lew White, organist: WJZ WBAL KDKA WBZ WBZA WHAM

WOR—Sherman Keene's Orchestra

8:45 A.M.

CBS—The Ambassadors: WABC WCAU

WOR—Dogs' Tales, Richard Meaney

9:00 A.M.

NBC—Morning Glories, dance orchestra: WEAFF WCHS WGY

CBS—Oxford Cambridge Boat Race from England: WABC WOKO WNAC WDRC WCAU WJAS WJSV WLBZ WIP

NBC—The Breakfast Club: WJZ WBAL KDKA WBZ WBZA—Virginia Reade, talk

WEEL—Clothes Institute

WHAM—Tower Clock Program

WOR—Studio Program

9:15 A.M.

NBC—Landi Trio and White, songs and comedy: WEAFF WEEI WCHS WLTIC WGY

NBC—Breakfast Club: WBZ WBZA WHAM

WCAU—Words and Music

WOR—The Chinsberry, children's program

9:30 A.M.

CBS—In the Luxembourg Gardens: Vincent Sorey, conductor: WABC WJAS WJSV WIP

NBC—Bradley Kinsaid, the Mountain Boy, hillbilly songs: WEAFF WEEI WCHS WGY WTIC

KDKA—Style and Shopping Service

WOR—The Cranky Crocodile, children's program

WRVA—Children's Hour

9:45 A.M.

CBS—The Melstersinger: WABC WNAC WCAU WOKO WJSV WLBZ WJAS

NBC—The Wife Saver, Allan Prescott: WEAFF WEEI WCHS WTIC

KDKA—Work-A-Day Thoughts

WGY—The Banjoists

WOR—The Lonely Cowboy, Tex Fletcher

10:00 A.M.

NBC—Breen and de Rose, vocal and instrumental duo: WEAFF WFI

CBS—Paul Mason's Orchestra: WABC WAAB WCAU WJAS WJSV

NBC—Edward MacHugh, the Gospel Singer: WJZ KDKA WBAL

NBC—Skip, Step and Happianna, sketch: WGY WCHS WEEI

WBZ-WBZA—Home Forum Cooking School

WHAM—Tom Grierson, organist

WNAC—Buddy Clark, soloist

WOR—Children's Hour

10:15 A.M.

NBC—Morning Parade, variety musicale: WEAFF WEEI WCHS WFI WGY

NBC—Singing Strings, string ensemble: WJZ WBAL WHAM

KDKA—Home Forum

WNAC—Jazz and John, dramatization

10:30 A.M.

CBS—News Service: WABC WOKO WDRC WJAS WCAU WJSV WLBZ

NBC—Press Radio Bureau: WEAFF WEEI WCHS WFI WGY WTIC

NBC—Singing Strings: WBZ WBZA KDKA

WNAC—Musical Interlude

WRVA—Mickey Mouse Club

10:45 A.M.

CBS—Helen and Mary, children's program WABC WCAU WOKO WDRC WJAS WJSV WNAC WLBZ

NBC—Press Radio Bureau: WJZ WBAL WHAM

KDKA—Helen Irvin

WBZ-WBZA—Doehler Trio

WCHS—State Public Health Talk

WOR—Dancing Class, Thomas E. Parson

10:50 A.M.

NBC—Cowboy Singers: Jules Allen: WJZ WBAL WHAM

11:00 A.M.

NBC—Alma Schirmer, pianist: WEAFF

CBS—Cheer Up: WABC WOKO WCAU WDRC WNAC WJAS WJSV WLBZ

NBC—Pappy, Ezra, Zeke and Elton, hillbillies: WJZ WBAL KDKA

NBC—Galaxy of Stars: WLTIC WGY

E. T.—Food Hour: WCHS WEEI

WHAM—Century Organ Program

WOR—What to Eat and Why, C. Houston Goudiss

11:15 A.M.

NBC—The Vass Family, Seven South Carolina children singing harmony: WEAFF WGY

NBC—Spanish Idylls, string ensemble: WJZ KDKA—Kiddies' Club

WBZ-WBZA—Massachusetts Federation of Women's Clubs

11:30 A.M.

NBC—Down Lovers' Lane: Vocalists; Piano Duo; Narrator: WEAFF WCHS

CBS—Concert Miniatures, Emery Deutsch, conducting; Roger Kinne, baritone: WABC WDRC WOKO

WEEL—Bob Emery's Gang

WGY—Children's Theater of the Air

WHAM—Spanish Idylls (NBC)

WJSV—Studio Program

WOR—The Humanologist, Dr. William Von Crowe

11:45 A.M.

NBC—Organ Melodies: Eddie Fitch, organist; Mary Steele, contralto: WJZ KDKA WHAM

WBZ-WBZA—Adventuring with Postage Stamps

WJAS—Concert Music (CBS)

WLTIC—Down Lovers' Lane (NBC)

WOR—Andrew Baxter, Jr., baritone and Orchestra

## AFTERNOON

12:00 Noon

CBS—The Voice of Experience: WABC

CBS—Vincent Travers' Orchestra: WDRC WCAU WNAC WLBZ WJAS WOKO WJSV

NBC—Pietro Yon, organist: WEAFF WTIC WGY WCHS WEEI

NBC—Fireside Songs; Chuck and Ray: WJZ KDKA

WBZ-WBZA—The Monitor Views the News

WHAM—4-H Club Program

WOR—Joseph O'Callaghan, Irish Songs

12:15 P.M.

CBS—Vincent Travers' Orchestra: WABC WOKO

NBC—Genia Fomariova, soprano; String Trio: WJZ WBAL

KDKA—Honey Boy and Sassafras

WBZ-WBZA—Weather; Temperature; Four H Club

WCHS—Farm Flashes; Stocks and Weather

WEEL—News Despatches

WGY—Hank Keene's Radio Gang

WHAM—News Service; Agricultural Forum

WNAC—News and Weather

WOR—N. Y. Junior League talk

12:30 P.M.

NBC—American Legion National Trade Revival Campaign: WEAFF

CBS—Abram Chasins' "Piano Pointers": WABC WOKO WJSV WIP WLBZ

NBC—National Grange Program, Guest Speaker: Walter Blaufuss' Orchestra: WJZ WBAL

WHAM—KDKA WBZ WBZA

WCAU—The Noontimers

WCHS—Dance Marathon

WEEL—Del, Jack and Ray

WGY—Farm Program

WNAC—The Shoppers' Exchange

WOR—Huger Elliott, Metropolitan Museum; "The Cellar Cup"

12:45 P.M.

NBC—Rex Battle's Ensemble: WEAFF

CBS—Enoch Light's Orchestra: WABC WAAB WOKO WLBZ WJSV

WCHS—Noontime Lenten Service

WOR—Stamp Club

12:50 P.M.

WEEL—Stock Exchange Quotations

12:55 P.M.

E. T.—Albert Bartlett, the Tango King: WCAU WOR

1:00 P.M.

CBS—Eamon De Valera, St. Patrick's Day Message: WABC WOKO WDRC WCAU WCHS

WCHS—School Librarian

WEEL—Rex Battle's Orchestra (NBC)

WGY—Market Reports

WHAM—City Club Luncheon Speaker

WJSV—Afternoon Rhythms

WOR—Musical Revue

1:15 P.M.

CBS—Savitt String Quartet: WABC WJSV WOKO WLBZ

NBC—To be announced: WEAFF WCHS WGY

1:30 P.M.

CBS—Harold Knight's Orchestra: WABC WOKO WCAU WDRC WNAC WJSV WLBZ

NBC—Vic and Sade: WJZ WBAL WBZ WBZA KDKA

WOR—Rosafine Genet, books

1:45 P.M.

NBC—Metropolitan Opera Company; John B. Kennedy and Milton J. Cross, commentators: WEAFF WJZ WTIC WEEI WCHS WGY

WBZ WBZA WFI KDKA WHAM

WCAU—Virginia Old Timers

WJAS—Harold Knight's Orchestra (CBS)

WOR—Byron Holiday, soloist; Orchestra

## HIGH SPOT SELECTIONS FOR THE DAY

9:00 a.m.—Oxford-Cambridge Boat Race; overseas relay: CBS-WABC network.

1:00 p.m.—Eamon De Valera, St. Patrick's Day message: CBS-WABC network.

1:45 p.m.—Metropolitan Opera performance: NBC-WEAFF and WJZ networks.

3:00 p.m.—Harvard-University of Chicago Debate: CBS-WABC network.

4:00 p.m.—Mrs. Franklin D. Roosevelt, National Business Women's Week talk: CBS-WABC network.

8:00 p.m.—Forty-Five Minutes in Hollywood; film previews; gossip: CBS-WABC network.

9:30 p.m.—Donald Novis, tenor; Frances Langford, contralto: NBC-WEAFF network.

9:30 p.m.—George Jessel; Vera Van and Freddie Rich's orchestra: CBS-WABC network.

10:00 p.m.—Broadcast from Byrd Expedition: CBS-WABC network.

10:30 p.m.—Alka-Seltzer presents WLS National Barn Dance; Uncle Ezra, Spareribs, the Westerners, Maple City Four and other stars: NBC-WJZ network.

10:30 p.m.—Columbian Mile track race; Ted Husing announcer: CBS-WABC network.

2:00 P.M.

CBS—The Bard of Erin: WABC WOKO WDRC

WJAS WJSV WLBZ WIP WCAU

WLTIC—Metropolitan Opera (NBC)

WNAC—Studio Program

WOR—Studio Program

2:15 P.M.

WOR—Leo Freudenthal's Orchestra

2:30 P.M.

CBS—Dancing Echoes: WABC WOKO WDRC

WNAC WJSV WIP WJAS

WCAU—University of Pennsylvania Debate

WOR—Studio Program

2:45 P.M.

WOR—Alan Broms, Star Stories

3:00 P.M.

CBS—Harvard vs. University of Chicago, Debate: WDRC WNAC WJSV WJAS WCAU WLBZ

WABC WOKO

WOR—Louise Bave, soprano

3:15 P.M.

WOR—"Your Lover"

3:30 P.M.

WOR—Mildred Cole, soloist; orchestra

3:45 P.M.

WOR—Genevieve Pitot, piano recital

4:00 P.M.

CBS—Women's Week Talk: Mrs. Franklin D. Roosevelt, speaker: WABC WOKO WJSV

WIP WDRC WNAC WJAS WLBZ WCAU

WOR—Dr. H. I. Strandhagen, "What's Beneath the Skin"

4:15 P.M.

CBS—Ernest Hutcheson, talk: WABC WOKO

WJAS WJSV

WOR—Freddie Farber and Edith Handman, variety act

4:30 P.M.

CBS—Mischa Ragsky's Ensemble: WABC

WDRC WOKO WJAS WNAC WJSV WLBZ

WCAU—Saturday Matinee

WOR—Gus Steck's Orchestra

4:45 P.M.

CBS—Syracuse Liederkreis Chorus: WABC

WOKO WJAS WJSV

5:00 P.M.

CBS—Pancho's Orchestra: WABC WOKO WAAB

WDRC WCAU WJAS WJSV

NBC—Platt and Nierman, piano duo: WJZ WBAL

WBZ WBZA WHAM

WNAC—Five O'Clock Revue

WOR—Dr. Winslow, talk

5:15 P.M.

NBC—Leo Zello's Orchestra: WEAFF WCHS WGY

WLTIC WEEI

NBC—Neil Sisters: WJZ WBAL

CBS—On the Air Tonight: WABC

WHAM—The Rambler

WOR—"The Flying Family," Dramatic Sketch: Colonel George R. Hutchinson; Mrs. Blanche Hutchinson; Kathryn, and Janet Lee

WRVA—Cecil and Sally

5:20 P.M.

CBS—Pancho's Orchestra: WABC

5:30 P.M.

NBC—Economics in the New Deal, speakers: WEAFF WCHS WEEI

CBS—Jack Armstrong, All American Boy: WABC

WOKO WNAC WCAU WDRC WJAS WJSV

NBC—Little Jackie Heller, tenor; Orchestra: WJZ WBAL WBZ WBZA WHAM

KDKA—A Recre. Bill and Alex

WGY—Martha and Hal

WOR—"Just Dogs," Steve Severn

5:40 P.M.

WRVA—Sports Review

5:45 P.M.

CBS—Dell Campo, tenor: WABC WCAU WOKO

WDRC WNAC WLBZ WJAS

NBC—Little Orphan Annie: WJZ WBAL WBZ WBZA KDKA WHAM

WGY—Bradley Kinsaid, hillbilly songs

WJSV—Evening Rhythms

WOR—Dr. Thatcher Clark, French class

NIGHT

6:00 P.M.

NBC—Xavier Cugat's Orchestra: WEAFF

CBS—"Meet the Artist," Bob Taplinger Interviews Radio Stars: WABC WOKO WAAB

WDRC WCAU WJAS WJSV

NBC—Al Pearce and his Gang: WJZ WBAL

KDKA—Evensong

WBZ-WBZA—Duke Dewey's Hickory Nuts

WCHS—Dance Marathon

WEEL—The Evening Tattler

WGY—Evening Brevities



(SATURDAY CONTINUED)

8:00 P.M.

NBC—George Olsen's Orchestra: WEAF  
 CBS—"Forty-Five Minutes in Hollywood": WABC  
 WOKO WNAC WDRC WCAU WJAS WJSV  
 NBC—Art in America; Guest Speakers: WJZ  
 WBZ WBZA KDKA WBAL WHAM  
 CBS—Grandma Goes Modern: WIP  
 WGSN—Portland Mens Singing Club  
 WEEI—Magazine of the Air  
 WGY—Antoinette Halstead, contralto; string ensemble; male quartet  
 WLW—The Big Show  
 WOR—"Rambles in Erin," Seamus O'Doherty, tenor; Anna Smith, narrator  
 WRVA—Tampa Revelers

8:15 P.M.

CBS—Ralph Schaefer: WIP  
 WFI—George Olsen's Orchestra (NBC)

8:20 P.M.

NBC—To be announced: WEAF WEEI WGSN  
 WFI  
 NBC—The Cavaliers, male quartet: WJZ WBAL  
 KDKA WHAM  
 WBZ-WBZA—"The Essence of Recovery"

8:30 P.M.

NBC—Under the Bridges of Paris: WJZ WBAL  
 KDKA WHAM  
 CBS—Oliver Naylor's Orchestra: WIP  
 WBZ-WBZA—New England Community Singing Clubs  
 WGY—Piano Pals, Dorothy Sherman and Monica Leonard  
 WOR—Gabriel Heatter, news commentator  
 WRVA—Studio Program

8:45 P.M.

CBS—Scrappy Lambert, Billy Hillpot: WABC  
 WCAU WNAC WJAS WDRC WJSV  
 WGY—Utica Singers; Marlon Williams, soprano; Rogers Sweet, tenor  
 WOR—Briny and Crystal, sketch with music

9:00 P.M.

NBC—Arlene Jackson, songs; Harold Stern's Orchestra; Guest Stars: WJZ WBAL WHAM  
 WBZ WBZA KDKA

CBS—Philadelphia Orchestra; Sylvan Levin, conductor: WABC WOKO WNAC WDRC WCAU  
 WJAS WJSV WLBZ

NBC—House Party: Donald Novis, tenor; Frances Langford, contralto; Arthur Boran, impersonator; Brad Browne; Rhythm Girls; Melody Boys; Don Voorhees' Orchestra: WEAF  
 WGSN WGY WRVA WLW WFI WEEI  
 WOR—Sam Robbins' Orchestra

9:15 P.M.

CBS—Alexander Weillcott, "The Town Crier":  
 WABC WOKO WNAC WCAU WDRC WJAS  
 WLBZ WJSV

9:30 P.M.

CBS—George Jessel, Vera Van, The Eton Boys, Freddie Rich's Orchestra: WABC WCAU  
 WJAS WDRC WJSV WNAC WOKO

NBC—Eddie Duchin's Orchestra: WJZ WBAL  
 WHAM WBZ WBZA KDKA

NBC—Beatrice Fairfax, drama: WEAF WEEI  
 WGSN WGY WFI WLW

WOR—Bronx Marriage Bureau

9:45 P.M.

WOR—Friendly Sons of St. Patrick

10:00 P.M.

NBC—Saturday Night Dancing Party; Robert L. Ripley, guest star; B. A. Rolfe's Orchestra; Male Trio: WEAF WEEI WGSN WFI  
 WGY WLW WRVA

CBS—Broadcast from Byrd Expedition: WABC  
 WOKO WNAC WCAU WDRC WJAS WJSV  
 WLBZ

NBC—National Park Year; Guest Speaker: WJZ  
 WBAL

KDKA—Behind the Law

WHAM—News Service

10:15 P.M.

KDKA—Sports Review

WBZ-WBZA—Reports

WHAM—Dance Orchestra

10:30 P.M.

CBS—Columbian Mile Track Race from Madison Square Gardens: WABC WAAB WDRC WJAS  
 WJSV WOKO WIP WLBZ WCAU

NBC—Alka Seltzer Presents WLS Barn Dance; Uncle Ezra, Lulu Belle, The Westerners and Cumberland Ridge Runners: WJZ WHAM  
 WBAL KDKA WBZ WBZA

WNAC—Over the Cameraman's Shoulder

10:45 P.M.

CBS—Guy Lombardo's Orchestra: WABC WOKO  
 WAAB WDRC WCAU WJAS WJSV WLBZ  
 WNAC—Jack Ingersoll's Sport Page

WOR—John Kelvin, Irish Tenor; Emil Velasco, organist

11:00 P.M.

NBC—Ralph Kirby, baritone: WEAF WGSN  
 WFI

NBC—Barn Dance: WLW

WEEI—Weather Forecast and News

WGY—Happy Felton's Orchestra

WIP—Guy Lombardo's Orchestra (CBS)

WNAC—Hockey Game

WOR—Emil Coleman's Orchestra

WRVA—Fiddling Fiddlers

11:05 P.M.

NBC—Enric Madriguera's Orchestra: WEAF  
 WGSN WFI

11:15 P.M.

CBS—News Service: WABC WIP WJSV WCAU  
 WJAS WDRC WOKO

WEEI—Enric Madriguera's Orchestra (NBC)

11:20 P.M.

CBS—Ann Leaf at the Organ with Brad Reynolds, tenor: WABC WCAU WJAS WOKO  
 WDRC WJSV

# WHAT RUDY VALLEE NEVER TOLD

(Continued from Page 11)

Rudy is a dangerous enemy, one who will stop at nothing to gain revenge or satisfaction—another manifestation of his determination.

Entertaining as are his romantic peccadilloes for the general public, they do not answer the main riddle—just what is Rudy Vallee? The average person thinks of him as a pretty boy with a pleasing and innocuous voice, who by accident was elevated suddenly to fame and fortune. It is true that he is no hand-made star.

Rudy did not start life with the ambition to be Rudy Vallee. In his fondest dreams he never imagined that he would land just exactly where he is now, and neither by the widest stretch of the imagination can we picture him preparing himself for the career he now commands.

Yet with his rugged determination Rudy had made plans for himself and had undergone a rigorous period of preparation and study, which still continues to this day. If he is no hand-made star, yet he was ready and willing always to grasp the opportunity when finally it did come.

It is true that if the accident of radio had not hurled him to dizzy heights, he'd never be the Vagabond Lover. However, we who know the man cannot conceive of him as being unsuccessful. If he had not turned out to be a great crooner, he would have been great in some other field.

## Self-Made Man

I happen to know just how Rudy did get to the top. Let us forget the fairy tales for awhile and stick to the cold, hard facts.

Rudy's father owns a small drug store in Westbrook, Maine. The income from it, while large enough to support the family of five, could not provide luxuries or education. Rudy had to go out and get these for himself.

It is known, of course, how he worked after school in the local movie house as usher, janitor, projectionist, et cetera; how he organized a local orchestra and then went to Maine University for a year.

He left that seat of learning and transferred to Yale, not because the scholastic standing of the latter school was higher, or its social opportunities better, but merely because there were more dances in New Haven where he could make more money.

After two years at Yale, spent mainly as jazz-band leader and conductor of the college orchestra, and not in class rooms, Rudy left school for a year to accept a

booking with an orchestra going to London. This is the only time Rudy has been to Europe. He enjoyed his visit, but found that America better suited his Puritan background.

When Rudy returned to Yale to complete his course, after the lapse of a year, his action was not dictated so much by a love of learning as it was by the business-like realization that a Yale diploma has great material advantages. There was another reason, too. Many of his classmates believed he'd never return. He wanted to show them that he could come back after a year and be graduated.

Following graduation, when Rudy came to Broadway, he was not—as he's often been pictured—the raw, amateur musician who suddenly got a break. He was a seasoned professional who had been playing in professional orchestras for ten years.

## His First Crooning

Neither was crooning something new with him. Several years previously while at Yale, Rudy had sung the vocal parts in selections played by his orchestra—and to tell the truth, he had boasted about his mellow voice.

During the first week of his engagement at the Heigh-Ho Club in New York, he took up the vocal burden of the orchestra—and because it was new to New York, but not to Rudy, it was a sensation.

Yes, Rudy has worked hard for long hours to gain his present place in the world. At no time has he permitted any hardship to stand in his way. I have seen him go out in the bitter cold of winter, drive hundreds of miles in a poorly heated car and put up in a "one-horse" hotel, just to keep a single night's engagement. In the summer, too, while the heat was unbearable and other entertainers with less fortitude cancelled their engagements and ran off to seaside resorts, Rudy has kept on working.

Last year he was booked to appear for the first time in his career before a gathering of colored people. That day he ran a nail into his foot and realizing the menace of a serious infection, his physician ordered him to remain in bed. But Vallee refused absolutely.

"If I call it off tonight he colored people will think it merely was because I had no interest in the audience," he said. He kept the engagement.

## Scrapbook Secrets

Ever since he was a youth, Rudy has been imbued with the idea that he was going to be famous. From the time that

he obtained his first press notice in the local Westbrooke daily, until he was flooded by tons of publicity concerning his divorce case, Rudy carefully has saved every single clipping. Now, of course, he employs a clipping bureau.

Along about 1922 he started his first scrapbook. It is in the form of an autobiography, with self-written explanations filling in the gaps left between notices. By now the collection of scrapbooks has grown to 70, and all are huge and fat.


Rudy further has catered to his vanity, by having his artistic younger brother, Bill, illustrate the scrap books.

But while Rudy goes into great and full detail in scrapbooks about his own achievements, the pages devoted to his many romantic troubles are blank except for the actual clips.

Look through them as you will, you may find not one word of explanation about the annulled marriage to Leoni Cacho, the O'Laughlin breach of promise suit or the Fay Webb marriage and divorce action.

Rudy never has been as frank as his ex-secretary.

Next week's issue of RADIO GUIDE, dated week ending March 24, will contain a series of revelations from the early life of Fay Webb Vallee, showing how her actions as a girl made possible her share in the break-up of her marriage to "the most prized catch aside from the Prince of Wales." Also it will tell in full detail an unsuspected side of Rudy Vallee's nature never before disclosed in print. Don't miss it. If you haven't made sure of your copy of Radio Guide, order it from your news dealer NOW!



## BEATRICE FAIRFAX

★ IN PERSON ★

Famous authority on problems of love and happiness

**LISTEN IN!**

9:30 P.M. E.S.T. Saturdays

N. B. C. Red Network

## The Maple City Four

The Hayloft Harmonizers on

## The NATIONAL BARN DANCE

Every Saturday Night

Over 40 Radio Artists including the Cumberland Ridge Runners, Linda Parker, Skyland Scotty, Maple City Four, Spare Ribs, Tom and Don, Lulu Belle, Hoosier Hot Shots, Uncle Ezra, Georgie Gebel, Louise Massey and the Westerners.

**24 NBC STATIONS**

**COAST-to-COAST**

A rollicking program of old time singing, dancing and homespun fun. Brought to you direct from WLS, Chicago, every Saturday night over station

**WBZ-WBZA**

**10:30 P.M. EST**

SPONSORED BY ALKA SELTZER







The Voice of Experience, who invites greater numbers of readers to solve other readers' problems

# AS PROXY FOR VOICE OF EXPERIENCE Solve the Age-Old GAMBLING PROBLEM

SO GRATIFIED is the Voice of Experience with the quality of assistance given him by readers of Radio Guide that he polls the co-operation of an increasing circle of readers.

His novel experiment, inaugurated several weeks ago, of having readers solve other readers' problems, has been notably successful. He believes that the more wide-spread this participation becomes, the greater helpfulness will result.

Each week in these columns a new problem is presented to readers. At the same time are published a few of the letters from readers giving advice on situations previously submitted.

Following are some of those selected by the Voice. They were written to the "Interested Aunt" who was concerned about the right home for three orphan children left by her deceased sister.

## One Ph.D.'s Opinion

Dear "Interested Aunt": It would be an exception to locate a home for three orphans under one roof, excluding an orphan institution. In such institutions there must be applied a system of group psychology for governing the inmates. The application of such principles makes it impossible to develop a normal child, as

every child possesses individual characteristic traits. Children must be governed as single units; either to encourage or to discourage certain phases of their normal growth.

As a nation we are beginning to realize the failure of our present system in orphan, industrial, asylum and penal institutions. The child needs the personal maternal and paternal attention which every home supplies. Children who have not reached the adolescent period are susceptible to the adoption of new parents.

In this particular incidence, these three orphans will be in close touch with one another and in a sense never lose their kinship, being with uncles and aunts. It is difficult for the mass of humanity to accept changes from old systems, and since we are on that verge with all our institutions, I candidly advise you to contend for your rights in the care for these children.

CLYDE WALTER EHRHARDT, Ph.D.  
78 Fair St., Middlebourne, W. Va.

## Seeing for Belief

Dear "Interested Aunt": Your problem appears difficult—is difficult. But if you or your brother (your brother particularly) will make a visit to a home such as he suggests for the children, your doubts will surely vanish.

Even in the best of these "children's homes" there is much routine. Children must of necessity be handled in groups. There is little time for sympathy or close understanding, little or no balm for heartaches. They never know the meaning of "Home, Sweet Home."

These children, being of different ages, would be placed in different groups, and would probably see little of one another. On the other hand, what a wonderful satisfaction and feeling of pride in being able to do something worthwhile there should be on the part of the relative who does his best to bring up such a child in the right manner!

These children could look forward to seeing each

other at intervals. Or they could plan on being together when they grow up.

This is no reflection on children's homes. They are wonderful and are doing splendid work. But where a child has the choice of living in a really good home, "be it ever so humble," by all means let him have that real home.

SARAH MUEHLHAUSEN

301 E. Howard St., Winona, Minn.

As a token of merit, the Voice has mailed to the writers of these and three other letters, a copy of the deluxe edition of his book, "The Voice of Experience."

Letters should not be more than two hundred words long, and must be written on only one side of the paper. Answers to this week's problem, submitted below, must be postmarked not later than March 20. Send yours to the Voice of Experience, in care of RADIO GUIDE, 551 Fifth Avenue, New York, N. Y.

## This Week's Problem

Dear Voice of Experience:

I was picked up the other day for shooting craps and charged with gambling. The man who arrested me talked to another officer about his dealings in the stock exchange, and how much he expected to make. I asked him why he arrested me for gambling when he gambled, too, and he said playing the Market is not gambling.

Voice of Experience, is all gambling the same, or is it different to shoot craps and to play the Market?

LOUIE

# CONFESSIONS OF A BANDMASTER—By ABE LYMAN

(Continued from Page 3)

doesn't harm his popularity with women, and his recent publicity in his divorce case with the sympathy of the crowd on his side, doesn't keep the crowds away. Ben Bernie's deep bass voice, and his "Yowzah," are popular with the women. Glen Gray's handsome features take definite shape in the loudspeaker when a female listener is getting his band over the radio.

Personally, I don't pretend to be a handsome fellow. If women are attracted to me—if they are attracted to any bandmaster—it is principally because he is number one man in the ballroom. And women like the boss men, anywhere. To some women, the spotlight is equivalent to a halo. I confessed to Ed Sullivan, the Broadway columnist, that I would like to settle down on a farm somewhere with a small income and take things easy for the rest of my life. He printed it. A few days later I received a dozen letters from women and girls who decided they would like the same thing, and suggested that they might be persuaded to go farming with me if a wedding ring were offered.

I'm a bachelor. And I intend to remain a bachelor as long as I remain a bandleader. I have my reasons for this decision, and they'll be told in another chapter of these "confessions." Meanwhile, I'll continue to develop my personality to the best of my ability.

Personality! About sixteen years after a Chicago rabbi had christened me Abe Lyman, I conceived the idea that the boss hand in any band should have a definite personality. Only I didn't know the word for it. No one expected a drummer to know much in those days. I didn't.

I started drumming at the age of twelve. Drumming meant carrying the drums for my brother-in-law, Dan Copeland, who played on Saturday nights at the Chicago Turner Hall, one of the roughest, toughest spots on Chicago's northwest side. I'd sit beside Dan and watch the crowd and band get tight. I learned the first

rules of drumming from him. After liquor made the crowd less observant, I'd slip into Dan's chair and have a swell time making horrible noises. Finally, through this, my brother-in-law thought he had a racket. He'd take two jobs and send me out on one of them.

It was terrible. It would be only a matter of a half-hour or so before the management got wise and threw me and my drums into the street. The only engagement I completed was a Polish wedding party which lasted from 8 a. m. to 12 midnight. Everyone was drunk, anyway; my bad playing didn't matter much. Finally, when the rest of the orchestra passed out, I was left to beat time on the bass. I didn't drink. It was like a savage tribal ceremony.

It was at the Polish wedding party that I decided that a band should have a definite leader, someone to keep the rest behind their instruments; someone who could talk to the crowd, smile at them and keep them interested in the members of the band, as well as in the music. For that reason, I gave up taking lessons on the cornet. You can't smile at the crowd when you're playing a cornet. Try it some time.

I got jobs in Chicago because I was Mike Lyman's brother. Mike was a singer of parts. He worked for Colosimo and in the famous Chez Pierre. Mike ribs me now and then because he is called Abe Lyman's brother, but he takes it very well. After all, he gave me my first boost.

I can remember taking a job at the Colonial Theater, a silent picture house at Van Buren Street and Western Avenue. The pay envelope contained nothing each week. As a matter of fact, I didn't even get the envelope. The "band" consisted of a piano and a set of drums. I was the sound effects department. I guess I was still pretty bad, for I was fired after two weeks. I protested to the manager that I should be permitted to play inasmuch as I was receiving nothing. He replied: "What? I should let you work on, yet? Should you pay me I wouldn't keep you

here, ruining my business already. What?"

I took a job driving a taxicab. I didn't know it when I took the job, but I found out later that my company's cab drivers, working under open shop conditions, got the worst of the fights if a strike broke out.

One night I got orders to pick up Nick, the Greek, the famous gambler, at Colosimo's. As I went in to get Nick, I carried the address card in my hand. A bullet intended for me went through the card. I ducked into the cafe but not before I had noticed what gang fired the shot. A few days later, my crowd found the gunmen, and the battle was on, with knives and auto jack handles for weapons. We did very well, but I got a knife wound in my hand which became infected and kept me in the hospital for sixteen weeks. I was away from my drums for six months. I decided cab driving was a little too hazardous for a musician.

The family of Paul Muni, the motion picture star, operated a Yiddish Theatre in Chicago. Their name was Weisenfreund. They gave me a job playing drums, pulling the curtain and running errands for the actors. I didn't remain there long either, but I became a friend of Paul, the juvenile. The friendship has been a lasting one.

Finally, through Gus Arnheim, whose brother had been a fellow cab driver, I got a job in the Drexel Theater where Gus was playing the piano. After a few weeks of this, Gus and I organized a four-piece band and got a job at the Ellis Cafe. James Welton, my present sax player, was in that first band.

Later on we went to Freiberg's at Twenty-second and Wabash, one of the principal cafes in Chicago at that time. Dion O'Banion, Schemer Drucci and other gangsters who were to gain importance and finally death in the underworld, were frequent visitors. They carried a lot of men out of Freiberg's in those days. Knives flashed frequently; bottles hurtled through the air and chairs were broken over customers' heads in fights. Guns weren't in such common use there, and

the orchestra was fairly safe on the platform. We played from 8 o'clock in the evening until 6 in the morning and were not permitted to leave our seats. For this we were paid \$30 a week.

From Freiberg's we went over to the Erie Cafe, another tough spot which was owned by Izzy Rothchild. Our salaries were \$35 a week, and we made an additional weekly \$10 in tips. It was there I first introduced the no-drink rule in the band. When the customers ordered for us, the waiters, acting under instructions, brought us gingerale in highball glasses. When cigars were bought for us, we'd sell them back to the bar. It was a harmless racket but it was, nevertheless, a racket.

My biggest headache at the Erie was my girl, Gilda Gray, who was dancing under the name of "May Gray." Gilda left me, finally, to become famous on the stage and in the movies for her shimmy dance and her acting. She had a beautiful body. Naturally, she attracted the male customers. She could, however, sidestep their advances without antagonizing them, and so she was very popular. Her tips amounted to three and four hundred dollars a week.

"Abe," the customers would say to me, "I know May's your girl but I'm going to take her home tonight."

Well, I couldn't antagonize the cash customers, so I'd say: "Okay, it's all right with me."

They'd see May later and she would tell them she just couldn't make it. "But tomorrow, maybe, or the next night," she'd say.

They always came back for more. Meanwhile, we would slip out a side door.

She could have taught the late Texas Guinan things about handling suckers!

Abe Lyman's attempt to join the navy, his early experiences in California and his life among the stars of Hollywood, will be told in the next chapter of this series which has been written by the famous bandleader exclusively for RADIO GUIDE. See the issue dated March 24 for further confessions.



# MUSIC IN THE AIR: Beethoven Hero of Week

By Carleton Smith

LUDWIG VON BEETHOVEN is our stocky giant-hero this week-end. Two of his greatest works, the violin concerto and the Solemn Mass will have surpassing performances.

Listeners who felt Arturo Toscanini probe the inner spirit and reveal the living heart of Beethoven during his performance of the Ninth Symphony a few Sundays ago, will prepare themselves for another miracle of reincarnation. If the ear had never before heard the heavenly melody of Beethoven's slow movement explored to its inmost depth, if the mind had never before realized the meaning and the dramatic impact of his jubilant *Finale*, there was no mistaking them then. That occasion occupies a place by itself in the storehouse of the memory.

Without a doubt, the sublime passages of his greater Mass will, after next Sunday, rest alongside the greatest Symphony in the lofty recesses of our imagination. For our ears, history is to be freshly made. We shall hear Beethoven, the tone-poet and the dreaming seer, speak to us in the fullness of his wisdom. And every detail of his speech will be made articulate, for Mr. Toscanini is of the conviction that "the enormous and the minute are interchangeable manifestations of the Eternal which is always present to the wise."

## The Mass

The liturgy of the Roman Missal has been the inspiration for many great choral works. From the simplest chants of the early church and for several hundred years after Palestrina, the Mass—the symbolic sacrifice of the Savior on the Cross—has been sung to noble music. Today in our country an adequate performance of these great masterpieces is rarely possible. Therefore, when Mr. Toscanini chooses to conduct the Philharmonic-Symphony (CBS-WABC, Sunday at 3 p. m. EST), with the Schola Cantorum, the distinguished solo voices of Elisabeth Rethberg, Sigrd Onegin, Paul Althouse and Ezio Pinza, with Pietro Yon at the organ, in Beethoven's *Missa Solenne*, the concert is a festive occasion, the like of which seldom occurs more than once in a generation.

The Violin Concerto, Beethoven's only composition in this form, will be played by Yehudi Menuhin in Leopold Stokowski's first broadcast concert (CBS-WABC, Friday, March 9, at 2:30 p. m. EST) since his return from Hollywood. Many musicians cite this as the greatest of all violin concertos and the supreme test of an artist's interpretive ability.

Hearing him play it a month ago with Toscanini and the Philharmonic-Symphony was for me one of the transcendent experiences of many hours in the concert halls.

## Leopold Stokowski

A most important announcement to lovers of classical music is the sponsor's decision to discontinue the fifteen-minute broadcasts of the Philadelphia Orchestra. The reason, in addition to the obvious fact that sales were not obtained, is perhaps two-fold:

1. The sponsor expected Mr. Stokowski to choose light and familiar music like "The Beautiful Blue Danube," or the Drinking Songs from "The Student Prince." Mr. Stokowski played compositions which, for the most part, listeners could not hear elsewhere, and remarked: "Art and advertising are like oil and water. They do not mix."

2. Mr. Stokowski has been vacationing for five weeks in Montecito and Hollywood. No matter who the substitute, the Philadelphia Orchestra does not play the same without him. Evidence of this lies in the fact that Columbia broadcasts only those regular concerts of the orchestra which Mr. Stokowski conducts.

Music lovers will be glad to hear Mr. Stokowski's afternoon concerts (CBS-WABC, at 2:30 p. m. EST), from the Academy of Music next Friday, March



YEHUDI MENUHIN

violin prodigy, playing with Stokowski's Philadelphia Orchestra on this Friday, March 9, at 2:30 p. m. EST, offers Beethoven's Violin Concerto. Tune to CBS-WABC network stations

16; on Easter Monday and on three of the Fridays in April. Thereafter, the Philadelphia Orchestra will go to Russia for a festival tour.

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"De Glory Road" ..... Wolfe  
Quartet

"Mighty Lak' a Rose" ..... Nevin  
Selections from the "Merry Widow" ..Lehar  
Coe Glade and Quartet

First of Series, Ernest Hutcheson (CBS-  
WABC, Sun., March 11, at 10:30 p. m.  
EST):

First movement "Emperor" Concerto ....  
Beethoven

Florenda Trio (NBC-WEAF, Mon.,  
March 12, at 9:45 a. m. EST):

Sonata in G ..... Loeliet  
Voice of Firestone (NBC-WEAF, Mon.,  
March 12, at 8:30 p. m. EST):

The March, from "Sylvia" ..... Delibes  
Orchestra

Di Provenza il Mar from "Traviata" .. Verdi  
The Erl-King ..... Schubert

Annie Laurie ..... Schubert  
De Glory Road ..... Wolfe

Lawrence Tibbett  
Henri Deering, pianist (NBC-WJZ,  
Mon., March 12, at 11:30 p. m. EST):

Song Without Words, E Major  
On Wings of Song  
Prelude and Fugue, E major

Minneapolis Symphony Orchestra (CBS-  
WABC, Tues., March 13, at 9:30 p. m.  
EST):

Overture to "The Secret of Suzanne" ....  
Wolf-Ferrari

Air for the G String ..... Barb  
Rhapsody "Espana" ..... Chabrier

Badinage ..... Victor Herbert  
Waltz, "The Beautiful Blue Danube" Strauss

John McCormack (NBC-WJZ, Wed.,  
March 14, at 9:30 p. m. EST): Final  
broadcast before Mr. McCormack leaves  
for Africa:

My Pagan Love ..... Hartly  
Loughi Sereni e Cari ..... Donaudy

The Old Refrain ..... Kreisler  
Just for Today ..... Seaver

As I Went A-Walking ..... Page  
Mary of Arzyle ..... Nelson

Green Isle of Erin ..... Roedel  
Eastman School Symphony orchestra,  
Samuel Belov, conducting (NBC-WJZ,  
Thurs., March 15, at 3:15 p. m. EST):

Overture to "Die Meistersinger" ... Wagner  
Symphony No. 7 ..... Schubert

Don't miss the recital of Armand Gir-  
ard, bass (NBC-WEAF, Thurs., March  
15, at 5 p. m. EST):

Music Appreciation Hour, with Walter  
Damroich (NBC-WJZ and WEAF, Fri.,  
March 16, at 11 a. m. EST):

Symphony No. 5, in C Minor .... Beethoven  
1st movement: Allegro con brio

2nd movement: Andante con moto  
Entrance of the Gods into Valhalla,  
from "The Ring Cycle" ..... Wagner

Sounds of the Forest, from "Siegfried"  
Magic Fire Music, from "The Valkyrie"

John Herrick, baritone (NBC-WJZ, Sat.,  
March 17, at 7 p. m. EST):

Serenade ..... Schubert  
Dreams ..... Chenoweth

Scarl Dance ..... Chaminade  
Wanting You, from "The New Moon"

Song of the Flame ..... Gershwin

# Sportcasts for the Week

## SCHEDULE OF EVENTS

(Shown in Eastern Standard Time)

Saturday, March 17

8:30 a. m., 7:30 p. m. WOWO 1160 kc.

Basketball, Indiana State High School Tourney